

NATIONAL CENTRE
FOR THE PERFORMING ARTS

राष्ट्रीय संगीत नाट्य केन्द्र

Quarterly Journal

Volume IX

Number 3

September 1980



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Cover Picture:

Garoda scroll showing punishments in hell, and Vishnu saving the devotees singing His praise.

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The Painted Scrolls of the Garoda Picture-Showmen of Gujarat¹

Jyotindra Jain

Introduction

The tradition of *Chitrakatha* or narration of stories with the visual aid of painted scrolls or panels has been known to prevail since ancient times in many regions of India. Some of the earliest and the most interesting references to such picture-showmen are contained in early Jaina literature. *Bhagavati Sutra*, a canonical text (circa third century), refers to the life of Mankhali Goshala, the greatest of the Ajivika teachers.² There it is said that Mankhali Goshala was the son of a *mankha* named Mankhali. Abhayadeva (eleventh century), commenting upon the word *mankha* in the *Bhagavati Sutra*, says that it refers to a special type of mendicant 'whose hands were occupied with a picture board.'³ *Aupapatika Sutra* (third to fifth century) also mentions *mankha* (picture-showman) along with other performers. In its description of the Purnabhadra Chaitya, the *Aupapatika Sutra* states that the shrine was always visited by dancers, actors, rope-dancers, wrestlers, jumpers, mimes, story-tellers, *rasa* dancers, fortune-tellers, acrobats, picture-storytellers (*mankha*), instrumentalists, attendants and bards (*magaha*).⁴ Hemachandra, in his *Abhidhana Chintamani*,⁵ explains the word *mankha* as *magadha* or bard, but it is interesting to note that the above reference in the *Aupapatika Sutra* mentions both *mankha* and *magaha* and, therefore, perhaps these were two different kinds of performers.

*Kuvalayamala*⁶ (eighth century), a Jaina text, refers to a wandering teacher (*upadhyaya*) who showed to a Jaina monk a painted panel of *samsarachakra*, the cycle of the universe which contained depictions of the pains and pleasures of the human world, the heavenly regions, the involvement with various *karma*-s and the different punishments in the hells.

Comparable to the reference to *samsarachakra-chitra-pata* are the descriptions of the *yama-pata*-s of classical Sanskrit literature. In Vishakhadatta's *Mudrarakshasa*, there is a reference to a spy who disguised himself as a *yama pattika* (picture-showman) and carried with him the painted scrolls of hell punishments. 'He habitually entered the house of his patrons, where he displayed his *yama*-cloth, and sang songs, presumably of a religious type.'⁷ Bana's *Harshacharita*⁸ also mentions *yama-pattika* and explains that they showed pictures and gave sermons on vice and virtue, reward and punishment.

In *Vaddaradhane*,⁹ a tenth-century Kannada collection of nineteen stories from a Jaina prose classic, there is an interesting reference to a picture-showman performing in the market place of a town. The story of Sukumarasvami, in this collection, contains a description of a Brahmin minister and his daughter going to return the latter's vows to a Jaina monk. On the way she saw a man being taken to the gallows by the king's guards. On inquiry it was found out that the victim was a picture-showman whose gang used to steal paddy from the bags of the paddy-merchants who were kept engrossed in the picture performance by the picture-showmen.

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Price: Rs. 7.50 India: £1 United Kingdom: \$3 U.S.A.

This account sheds light on the fact that such shows were arranged in market places and suggests that they were so absorbing that the audience even lost track of what was going on around them. Another curious point, apparent from the references in *Mudrarakshasa* and *Vaddaradhane*, is that spying and stealing could be accomplished by picture-showmen because they could get people engrossed in their pictures and take advantage of a situation where their attention was diverted.

From all these references in literature, dating from the third century, it is evident that the tradition of wandering teachers-cum-picture-story-tellers was ancient and widely popular. It is interesting to note that even today (in various parts of India) there are wandering picture-storytellers who carry painted scrolls showing the punishments of hells as well as popular religious stories. We already know about the tradition of the *Chitrakathi* paintings of Maharashtra¹⁰ and the related performance of narrative singing; the Rajasthan 'reading' of the painted *pada* of Pabuji and other heroes to the accompaniment of music and dance; and the *jadu-patua* (picture-scrolls) of Bengal.

In addition to these, somewhat known, traditions, there is another rich tradition of folk performance related to picture-showmen, one least known to scholars till now. It is the Garoda tradition of *tipanu* (scroll) 'reading'. This tradition used to be widespread in Gujarat and Rajasthan. A group belonging to the Garoda caste moved from village to village carrying illuminated paper-scrolls for an audio-visual enactment of sacred tales. They gathered crowds round them and related stories in prose and verse. This tradition combined the narration of local versions of sacred stories from the epics and the Puranas with the *yama-pata* tradition. At the end of each Garoda-scroll there were three pictures of death, the subsequent journey to heaven or hell and the punishments in hell. This religio-ethical performance had such a deep impact on the audiences that quite often as the climax was reached, they cheered the narrator during the performance itself and showered gifts on him. Today this tradition is about to disappear. A year ago I came across some painted scrolls of the Garoda performers. These were so interesting that subsequently I undertook a study of performance, of the painted scrolls and their stylistic and thematic relationship with other paintings in this area, their legends and their oral traditions. The material presented here is the first published exposition on a subject related to a rich tradition now facing the threat of extinction.

The Garoda community

The Garodas (also known as Garuda, Garudi, Garo and Garu) are generally described by the other village communities of Gujarat as a caste of the Brahmin or *gaur*, the officiating priest for the Bhangi, Dhed, Meghval, Vaghri, Nayak and the various Hinduistic craftsmen communities. The Garodas claim to be fallen Brahmins and assign their fault to their chief's act of marriage with his guru's daughter. Some say they became a low caste because they served other low castes, or because their ancestors ate a piece of a sacrificial victim. According to one version they are the descendants of a Brahmin priest who was asked to serve the low castes by Siddharaja Jayasimha of Patan.¹¹ The last reference is significant because one of the main centres of the Garoda community is Patan, the one time capital of Siddharaja Jayasimha. The Garodas have such Brahmanic surnames as Dave, Joshi,

Shrimali, Shukla, etc. They generally worship Hindu gods, but give special importance to the worship of Krishna's crown which is installed on the copy of the *Bhagavata* book in their temple.

The Garoda priests not only officiate at the ceremonies (of the above-mentioned communities) relating to conception, birth, wedding and death, but also conduct for them the ritual narration of the sacred tale of Satya-narayana, predict auspicious and inauspicious moments for certain events, practise palmistry and astrology and travel from place to place narrating picture stories. In almost every small town or village of Gujarat and Rajasthan there is a separate cluster of huts of the Garoda. A stanza preserved in their oral tradition describes the Garoda household in the following words: "On the wall hangs a shoulder bag, and on a peg a picture-scroll. At the entrance is the (caged) parrot and in the pen-place, a mule. He spends a few days at home and many abroad. This is the mark of recognition of the Garoda." Another stanza describes the person of a Garoda: "He moves around with a picture scroll; he wears a sacred mark on the forehead and a turban on the head. On his shoulder he carries a bag and there is a stick in his hands. This is the mark of recognition of the Garoda." Today the Garodas wear a turban, a *kediyaun*, a long-sleeved shirt with overlapping flaps and multiple gathers, a *dhoti* and a horizontal sacred mark on the forehead. I was told by an old Garoda that formerly they used to move about with their picture-scrolls and astrological scrolls pierced in their turban.

In Gujarat, the oral tradition has been mainly preserved by the Bhat-Charan, the Mana-Bhattas, the Bhavai performers and the Garoda priests. All these four traditions are almost extinct but some Garodas in the Panchmahal, Sabarkantha, Kaira and Ahmedabad districts still possess their traditional knowledge. Many of them retain their old family books of folklore, written in a script without much indication of vowels. Many of them are renowned singers of *bhajan*, devotional songs and still conduct all-night sessions in villages.

The Performance

Three years ago I briefly witnessed a Garoda picture-show in a village near Ahmedabad. In this case a Garoda, carrying several bags on his shoulders, went from door to door, singing in a low voice a couple of Gujarati stanzas which said: "One should obtain merit by listening to sacred stories. . . such opportunities don't come often. . . one should be charitable to the wandering Garoda priest who shows the path of virtue." He had a scroll in his hand and, as he offered to narrate the stories, he half-opened the scroll and then closed it when he received a negative response. Often people gave him a coin or put some grain in his shoulder bags, without asking him to narrate the stories. While he was still moving about in the village, some women had second thoughts and called him back. He washed his hands and face, drank some water and sat down on a string-meshed cot in the open courtyard. In the meanwhile the villagers gathered around him. He opened his recital with the first panel and related in verse and prose the import of the panels and their ethical implications. As the interest and response from the audience heightened, he rose and approached the crowd, holding the open scroll in his hands and collecting coins or currency notes on the scroll itself. After the show was over, he was given wheat-flour and grain which he collected in different

bags kept for the purpose. These days such shows hardly ever take place, but whatever remains should be video-taped as urgently as possible.

Picture scrolls and the painted themes

The picture-scrolls of the Garoda are known as *tipanu* or *tippan*, which means 'recording' or 'remark'. It is also known as *bhambhal*, meaning 'noisy narrative'. Accordingly, a Garoda is also known as Bhambhal Bhatt, 'the Brahmin who narrates'.

From the scrolls that I collected and others which I have seen, it is clear that they were painted by different painters at different places in Gujarat and Rajasthan. Some appear to be the works of experienced and skilled painters and others to be just amateurish exercises. All the scrolls are roughly 35 cm broad and 420 cm long. I was told that earlier there were cloth scrolls, but I have only come across paper ones.

The earlier scrolls were painted with earth, mineral and vegetable colours whereas the later ones are with modern water colours. Each scroll used to be divided into nineteen large and small compartments through the use of thick, black, horizontal lines. Though each scroll varied in style, it is interesting to note that the illustrated themes were the same in all the scrolls and appeared in the same order. The following account of the nineteen panels which occur in the same sequence in all the scrolls has been obtained after examining some twenty-five scrolls from different collections.

The first picture in all the scrolls shows a shrine having, in the centre, a full vase topped by a coconut, similar to the *ghata* or *kalasha* used in Hindu ceremonies. An anthropomorphic personification of the *ghata* is indicated by a pair of eyes with bold eye-balls. Usually the central hall of this shrine is shown flanked by two niches, with the standing figures of guards holding lances.

The second panel has two horsemen in profile, facing each other. Between them there is usually a plant with a sunflower on top. Near the legs of the horses there is, as a rule, a depiction of an anthropomorphic sun and crescent moon. These two riders are personifications of these heavenly bodies. (Illus. 1)

The third panel usually depicts a four-armed Ganesha holding a trident, an axe, a rosary and a bowl of sweet balls. He is in the company of his mouse-mount and two female *chauri* bearers. (Illus. 2)

The fourth panel depicts Shiva, either seated on his bull, with Parvati on his lap, or seated on the ground, with Parvati and the bull next to him. In the matted hair of Shiva there is always a female head (the personification of Ganga), from whose mouth the river (Ganga) is shown gushing out. The whole composition is flanked by two female figures: one with four arms holding a bow and an arrow (in some scrolls also a snake) and another with a scorpion. Both these are some local goddesses. I was told that there is a Vichhiyamata (scorpion goddess) temple in Patan. (Illus. 3)



Illus. 1, 2, 3.



Illus. 4, 5, 6.

The fifth panel is that of the goddess Lakshmi. The four-armed goddess is seated frontally with her legs crossed. Sometimes she is shown holding rosaries or lotuses in two hands, the other two being empty. The goddess is shown being anointed by two elephants and attended by two *chauri* bearers.

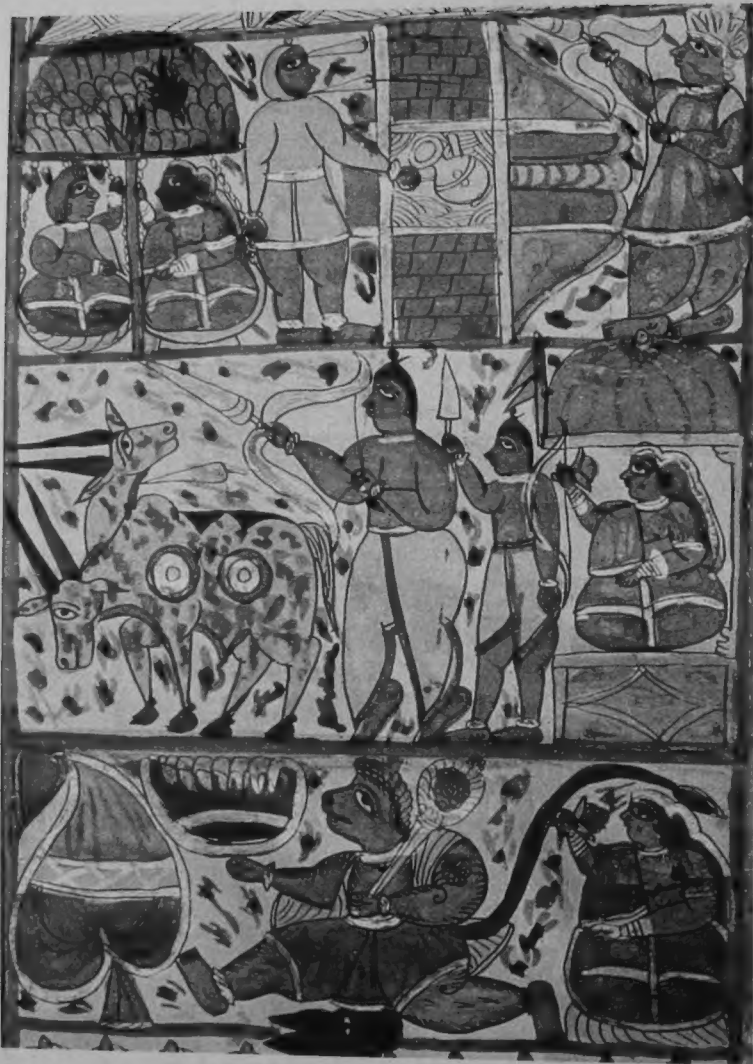
The sixth panel contains the popular story of Dhana Bhagat of Dhola (near Bhavnagar). Dhana Bhagat was a devout worshipper of Vishnu. He was so devoted to Vishnu that he never had the time or inclination to cultivate his field. The villagers believed that, because of his 'crazy' devotion, Dhana Bhagat's field would never produce a yield. But pleased by Dhana Bhagat's devotion, Vishnu took care of his field and, contrary to expectation, it yielded a wonderful crop. Finally Vishnu appeared to him in person. In the picture one sees the field being ploughed and villagers carrying the yield. Usually on the left side is shown a four-armed figure of Vishnu, the spirit behind the miraculous phenomenon. (Illus. 4)

The seventh panel depicts two goddesses killing a demon. Usually one of them is Durga, riding a tiger and attacking the demon with swords, daggers and *trishula*. The other goddess is Bahuchara, a local goddess of Gujarat. This goddess is supposed to have been a *sati* of the Charan community, who, in course of time, obtained the status of a goddess. Her main shrine is at Bahucharaji, near Modhera, Gujarat.¹² The goddess is usually shown riding a cock (and in rare cases mounting a peacock). The representation of the demon varies from scroll to scroll. In most cases it is the buffalo-demon who issues forth in human form from the body of a buffalo whose decapitated head lies nearby. In a few cases a four-armed demon, of dark blue colour, wearing a garland of skulls and holding, in one hand, a sword and, in the other, a decapitated, blood-dripping head, is shown being attacked by two goddesses. The demon resembles Bhairava in appearance. This is an individual artist's conception of the demon but it should not be confused with Bhairava. In these panels there is often a small figure of a cat under the tiger-vehicle of Durga and that of a bird or a squirrel-like creature near the cock-mount of Bahuchara. I was told that these animals represented the 'seconds' of the goddesses. (Illus. 5)

The eighth panel has the scene of Krishna quelling Kaliya, the serpent-king. In all cases Krishna is shown mounting a multi-hooded snake; he is flanked by two *nagin*-s standing with folded palms or carrying garlands and entreating Krishna to forgive their Lord. (Illus. 6)

In the ninth panel is depicted the well-known story of Shrivana. Usually his parents are shown seated in baskets hanging from a tree, the whole resembling a pair of scales. The main portion of the panel shows Shrivana fetching water from a draw-well or a square or octagonal step-well or a pond. He is being attacked by the arrow of Dasharatha who stands right opposite him on the other side of the well. (Illus. 7)

The tenth panel depicts Rama and Lakshmana chasing the golden deer to fulfil Sita's desire for the skin of the animal. In some scrolls Rama



Illus. 7, 8, 9.

and Lakshmana are shown hunting the two-headed and elusive deer with bow and arrow, while Sita sits in a pavilion. In others, Rama and Lakshmana are shown hunting the deer in one part of the composition while, in the other part, Sita, sitting under a pavilion, is shown talking to Ravana who is in the guise of an ascetic. Quite often the line of security drawn by Lakshmana (*lakshmana rekha*) is prominently shown. (Illus. 8)

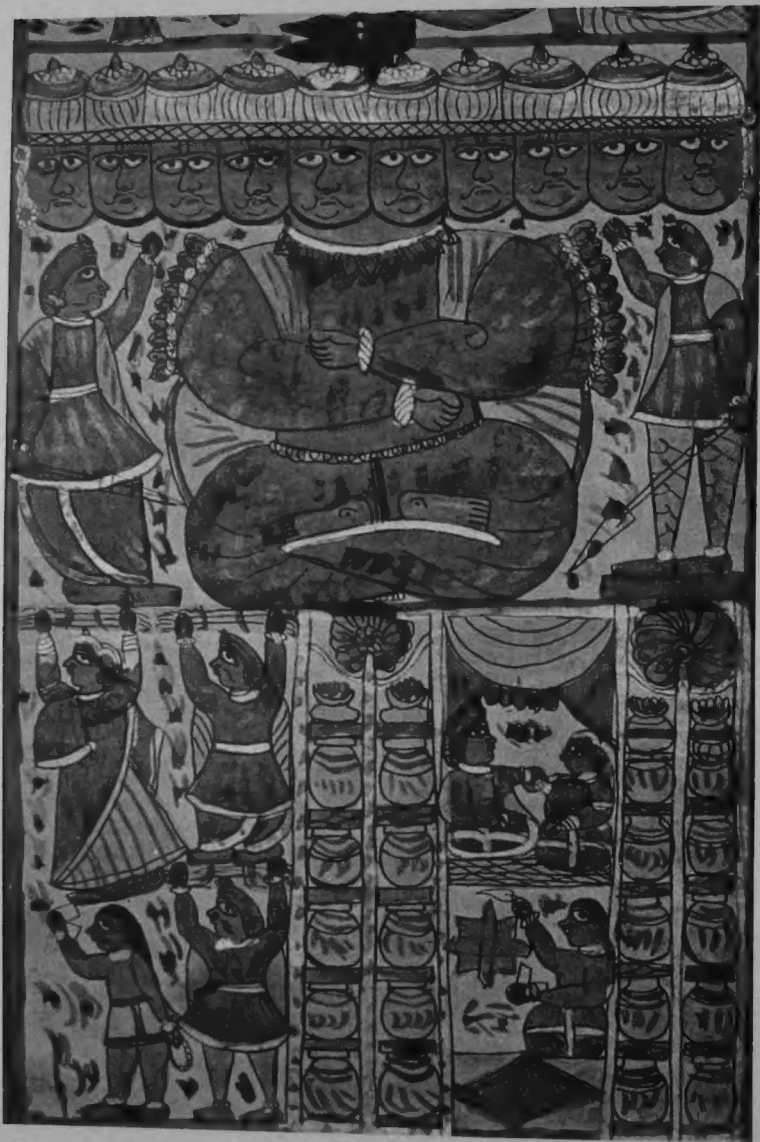
The eleventh panel depicts a two-armed Hanumana in a leaping posture; he carries a mountain and a mace. Here Sita is shown in a corner under a pavilion, presumably in the Ashoka grove. (Illus. 9)

The twelfth panel has Ravana, the ten-headed and twenty-armed Lord of Lanka. An additional donkey-head is sometimes shown on top. The seated figure of Ravana is usually flanked by armed guards. (Illus. 10)

The story of the truthful King Harishchandra is depicted in the thirteenth panel. Harishchandra was put to a test by Sage Vishvamitra who wanted to find out whether the King would adhere to the truth and keep his promise at all cost. Vishvamitra, disguised as an ordinary ascetic, persuades the King to perform the wedding ceremony of his daughter and subsequently tricks him into promising the ritual gift demanded by him. Vishvamitra then asks for the entire kingdom and total possession of the King with the result that Harishchandra, his wife Taramati and their son Rohilo are sold as slaves. After undergoing the agony of separation and the 'temporary' death of their son, the family is reunited through the intervention of divine grace. The painted panel on this subject has, on the right side, a wedding booth with columns of ritual pots, the sacred fire and an officiating priest. In some cases a cow (given as a ritual gift to the priest or the bride) is also shown. Obviously the scene represents the wedding 'organised' by Vishvamitra to grab the entire kingdom and the wealth of Harishchandra. On the left, Harishchandra and Taramati are shown, with their son Rohilo, trying to sell themselves and carrying bundles of hay on their heads. (Illus. 11) Sometimes Rohilo is shown preceded by a sage who employed him in those difficult times. In some rare cases, a snake is shown biting Rohilo as is said in the legend.

The fourteenth panel depicts the scene of the game *amli-pipli* played between the Pandavas and the Kauravas. Arjuna was daily cheated during the game and punished by the Kauravas. One day Bhima decided on revenge. Being gigantic in stature, he held the entire tree in his embrace and shook it so violently that many of the Kauravas fell on the ground and were injured. Half of Bhima's body was made from *vajra*, and it is always shown painted with a silver pigment. Since Krishna, as a rule, supported the Pandavas, he is shown in some panels standing in a corner with a decapitated head lying near his feet, presumably that of Shishupala. (Illus. 12)

The fifteenth panel depicts the popular legend of Chelaiyyo. The story is extraordinarily popular in rural Gujarat. The rich and devout Sheth Sagals, his wife Changavati and son Chelaiyyo vowed that they would never eat a meal without feeding a *sadhu*. Once God decided to test them and he came to them in the form of a leper-mendicant. No other mendicant came to that



Illus. 10, 11.



Illus. 12.

village on that day and the couple brought the leper to their house and offered him a meal. The leper said that he was a follower of a special sect and ate only human flesh. If the couple really wanted to feed him, they should prepare a meal from the flesh of their little boy. Steadfast in their vow, they agreed to do so. They killed their son and prepared a meal. But the mendicant said that he could not accept the meal since their son was dead and the couple had now become childless. He said he would not eat in the house of a family which was 'barren'. At the time Changavati was pregnant and to prove that she was not barren she picked up a knife to cut open her womb. At this point the mendicant (God in disguise) held the hand of the lady and declared that he was pleased with the intensity of their devotion. He brought back their son to life and he restored the happiness of the couple.

In the painted illustration the couple is usually shown pounding the head of their son in a mortar. On one side, is the scene of the mendicant restoring the life of the dead son. In some cases the beheaded torso with blood flowing is also shown. (Illus. 13)

The sixteenth panel depicts the story of Ramdev Pir of Ranuja (Rajasthan), one of the defied heroes of Rajasthan, who is also worshipped in Gujarat, Madhya Pradesh and the surrounding areas. He is considered to be the incarnation of Vishnu. Among the many miracles associated with Ramdev, the incident usually selected for depiction here is the one connected with his marriage to Netaldevi, the princess of Umarkot. It is said that Netal was deeply devoted to Ramdev, but physically ugly and defective. Ramdev married her in spite of the opposition of his relatives. He restored her physical defects by a miracle and turned her into a beautiful girl. In most scrolls the panel of Ramdev is divided into three sections. The left section shows Ramdev either as a divine child in the form of Vishnu, with a dark complexion, four arms and lying on a large *pipal* leaf or, in some cases as the adult Ramdev, in the form of four-armed Vishnu near whom Netal is seen standing, with a garland in her hand. There are instances when a riderless horse is shown carrying the sword of Ramdev under a canopy. Here the sword represents Ramdev proceeding to marry Netaldevi. Among the Rajputs, the custom was to send the bridegroom's sword to the wedding ceremony in lieu of his physical presence. In most cases the central section of this panel is devoted to the depiction of a pair of feet, which represent the miracle by which the lame and disabled Netal became physically sound. It is also believed that the feet stand for the holy feet of Ramdev. In the right section of this panel, Ramdev's bride, Netal, is depicted holding garlands and awaiting her groom. (Illus. 14) In one case, however, the right section depicts Bhairavasura, the demon suppressed by Ramdev. In this case Netal is shown with garlands just next to Ramdev in the left panel.

The seventeenth, eighteenth and nineteenth panels are related to death, *karma*-s, punishments and rewards. The seventeenth panel shows the procession of Dharmaraja in which the God of Death is carried in a palanquin by his attendants. Dharmaraja's dog is shown on a line, walking under the palanquin. Preceding him is a dark-blue demon-like creature, with horns and holding people (who have just died). They are being brought to Dharmaraja



Illus. 13, 14.

(Lord of Justice) and Yama (Lord of Death) to receive rewards or punishment, according to their *karma*. (Illus. 15)

The eighteenth panel depicts the Hindu belief that after death, when a person is being taken to Dharmaraja for his verdict, he comes to the River Vaitarni, which can only be crossed by holding on to the tail of a cow. Only he can obtain a cow who has, in his lifetime, donated a cow to a Brahmin. In most scrolls a woman is shown crossing the river by holding the tail of a cow. She is followed by a man riding a chariot. Only he who has performed the most pious *karma*-s can obtain a chariot to cross the Vaitarni River. (Illus. 16)

The last panel, in all the scrolls, is that of seven hells of Hindu belief. It has six or eight compartments, out of which five or seven show the punishments of hells where humans are tortured by birds, snakes, scorpions, etc. or by various weapons wielded by the demons of these hells. The central (the sixth or eighth) compartment usually depicts a woman holding a musical instrument, and Vishnu appears to her in person. The moral is that one cannot escape the deadly punishments of hell unless one is engaged in devotion to God. (Illus. 17. Also see Cover Picture)



Illus. 15, 16.

Sources of the painted legends

There is no doubt that the themes illustrated in the scrolls are rooted in local mythology, beliefs and practices. Incidents from the Hindu epics and Puranas are often parochialised and local deities and customs Sanskritised. In any case, it is the local elements of folklore which make the paintings so unique. Even when the incidents are selected from the stories of Rama, Krishna, the Kauravas and the Pandavas, they are derived from the local *Ramayana* or *Mahabharata* versions, of which a few parallels are traceable to the 'originals' by Valmiki or Vyasa. For example, the incident where Bhima shakes a tree to bring down all the Kauravas (Illus. 12) is hardly mentioned in the original *Mahabharata* but is described at great length in Vallabhrām Surajram's Gujarati *Mahabharata*.¹³ This book has undergone tens of editions and is used by thousands of Garodas and Brahmin priests as a source book for *katha*, the ceremony of narration of sacred tales which, for the major part, initiates the rural public into Puranic and epic mythology.¹⁴ With the rise



Illus. 17.

of several neo-Hinduistic movements and of cults like those of Svaminarayana, Satyanarayana, Ramdev Pir, etc. the popularity of the *katha* ceremony has increased considerably.

The story of Shrivana (Illus. 7) is mentioned briefly in Valmiki's *Ramayana*, but in the Gujarati *Ramayana* of Girdhar¹⁵ and in the minds of the people, it is one of the most touching of our legends.

The story of King Harishchandra is so popular in Gujarat that the poets Nakara (sixteenth century), Ratnadasa (eighteenth century) and Premananda (eighteenth century) composed independent and extensive poems, rooted in the local mythological background. Premananda composed independent poems on themes taken from the *Markandeya Purana*, which was the source of the Harishchandra story. Due to his Gujarati rendering of the *Markandeya Purana*, the *Devi Mahatmya*, the *Sati Madalasa* story and the Harishchandra narrative won great popularity. Premananda was a Mana-Bhatta, who probably recited these through *mana*, playing and singing.¹⁶ In Ratnadasa's version of the Harishchandra story, there is a description of Vishvamitra, taking the

form of a wild pig, destroying Harishchandra's garden and then running away into the forest, only to be followed by the angry Harishchandra, who was then drawn into the situation of arranging a marriage and thus losing his kingdom and wealth as a ritual gift to the bride. This incident has little Puranic basis but is a formidable influence from Gujarati Folklore. The motif of a king's garden ruined by a wild pig and the subsequent chase of the animal in the forest is utilised even in the story of the popular Gujarati goddess Khodiar. The motif must have been so structural and old in Gujarat that it has found pictorial expression on a fifteenth century cotton textile of this area found in Fostat, Egypt.¹⁷ The same motif occurs on the printed and painted textile pieces for goddess worship manufactured in Ahmedabad by Vaghri printers and derives from this varied vernacular tradition of folklore.¹⁸

Similarly in the depiction of the scene of killing the buffalo demon (Illus. 5), one of the two goddesses shown in the scroll is Bahuchara, the cock-riding goddess of North Gujarat, who rose to the stature of the Great Goddess from a humble beginning as a *sati* of the ex-pastoral community of *Charen*-s. In our scrolls, Bahuchara is shown as important as and equal to Durga in the act of killing the buffalo demon. In the same manner the story of Chelaiyyo (Illus. 13) and that of Dhana Bhagat (Illus. 4) are local stories with a regional—yet tremendous—popularity in Gujarat. At Bilkha (in Saurashtra) there is a temple of Chelaiyyo where a mortar and a pestle (in which the head of Chelaiyyo was pounded by his parents) are also kept and shown to the public to revive the myth.

Certainly one of the earliest sources of the legend of Krishna quelling the snake Kaliya (Illus. 6) is the *Bhagavata Purana*. But an early morning devotional song (*prabhatiyun*) in Gujarati, wrongly assigned to the poet Narasimha Mehta (sixteenth century), a Nimadi folk song called *Naga nathana lila*, a song called *Naga damana* by Sanya Jhula of Idar (sixteenth century), and a song on *Kaliya damana* by Surdasa (sixteenth century) deal with the theme of Krishna going to a pond near the river Jamuna where the ferocious snake Kaliya lived.¹⁹ After a dialogue with Krishna the *nagini*-s, the wives of Kaliya, recognise his divinity and entreat him not to kill Kaliya. The above-mentioned songs are so deeply woven in the religious and daily life of the people that these and not the *Bhagavata Purana* form the source of the depiction. Even the Garoda, who narrates the scroll, sings the Gujarati song while describing the panel.

This situation indicates that, while trying to understand the iconographies of characters and to interpret the themes depicted in these scrolls, one must go back to the regional epic and Puranic mythology, the tales of the local heroes, *sati*-s and *bhagat*-s,²⁰ rather than to Sanskrit sources. The local *Ramayana* and *Mahabharata* are set in the region's geography; their characters speak the local language, wear local costumes and, above all, the works are constructed with as much derivations from local mythology as from Sanskrit works. Only the bare plot is taken from the original epic or Puranic works; but all the details of customs, manners, ideologies, side-plots etc. are derived from the local vernacular tradition. In the villages of Gujarat, among the Rabari, the Bharvad, Charan, Ahir, Koli, Kanbi, Kathi, Rajput and,

above all, among all the former untouchable castes, sessions of *bhajan* or devotional singing are very popular, and participating in them is considered an act of merit. Thus in the last panel where the scenes of the punishments of hell are shown in the Garoda scroll, the central section has a woman engaged in playing on an instrument and singing *bhajana*-s. Just next to her is Vishnu appearing to her in person. (See Cover Picture.) Actually, in Hindu and Jaina belief the measure of punishment in hells is connected with the kind of *karma*, actions, one performs in one's lifetime. The message, from the painted panel, that one can liberate oneself from punishments by participating in devotional singing derives much more from local beliefs than from the Sanskrit Hindu philosophy of *karma*. The advice to participate in *bhajan* sessions for liberation from deadly punishments in hell was also in part based on the material interest of the Garoda picture-showmen, because they were also professional *bhajan* singers and *katha* narrators.

Characteristics of the Painting

As mentioned earlier, the tradition of Garoda picture-showmen faces extinction. There are hardly any painters who can still paint the scrolls. I was informed by a Garoda that such scrolls were painted by professional painters (not of a special community) and were sold in the village provision shops for the Garoda clientele. Sometimes the Garoda themselves painted the scrolls for their own use.

The paper used, as seen in the surviving examples, was soft mill-made paper with ample acidity and due to this the scrolls are usually highly damaged, and the side edges, the beginning and the end portions are often missing. There were five to seven joints in the entire scroll. The torn parts were repaired by pasting old newspapers or leaves from the astrological calendar, the later being professionally used by the Garoda. These repairs gave one some idea about dating the scrolls, as some of the repair pieces contained a date. At the back of one scroll, that I have seen, there was an agreement signed in 1935 that the scroll's ownership was transferred by the owner to another person. In those scrolls, which are more than 50 to 70 years old, one sees the use of natural colours including red clay, indigo blue, copper acetate, arsenic yellow and lamp-black. Some parts were often done in silver and gold leaf pigment. In the later paintings ready-made water-colours were used.

It is evident from the comparison of a number of available scrolls that these were painted in a variety of styles, often completely unrelated to one another. Only after an exhaustive survey of a formidable number of pieces and their stylistic analysis will it be possible to identify the distinct styles of certain localities or of individual painters. The main difficulty is the non-availability of a large number of examples. Whatever is available is uprooted from its context of use and, therefore, silent on the matter of its area of origin. Because of a large variety of styles, it is also difficult to evolve a methodology for building a chronology on stylistic grounds. However, I hope to collect a larger number of examples for comparative study of sub-regional styles and a possible method of dating. At least one scroll that I have seen resembles the style of painting of the *pada* of Pabuji to such a degree that it might almost

appear that it was detached from a Pabujl *pada*. This scroll must have been painted in Rajasthan by the same people who painted the Pabujl *pada*-s.

As has been mentioned earlier on, quite often a deal of transfer of the scroll from one owner to the other is inscribed on the back of these scrolls. From such inscriptions I was able to identify two scrolls as coming from Patan and one from Palanpur, that is all three from North Gujarat. An interesting feature was that all three appeared to be the work of one painter. Not only the colours and general execution of figures and features were identical, but even the conceptions were the same. In other words, in all three scrolls from North Gujarat, the panel related to Ramdev Pir always showed the child Ramdev on a *pipal* leaf; the panel related to the hunt of the golden deer by Rama always depicted Ravana approaching Sita in the guise of an ascetic; and the panel of Shrivana showed the water-pond as a square reservoir. This was not the case in the scrolls painted by other painters, in whose conception Ramdev was often shown on a horse, Ravana disguised as an ascetic was absent, and Shrivana's water-source was a regular draw-well.

Since a method of dating or identification of sub-regional styles is not fully possible at this stage of our knowledge, for the present I shall confine myself to some observations pertaining to styles, narration techniques and the peculiar features of some of the scrolls that I have seen. In most cases, a rough division of spaces and approximate outline drawing of figures was done in pencil or charcoal. After that, different pigments were filled in different areas. The pigmentation was somewhat like irregular blots, approximately resembling the finally required shape. Once the pigments were filled, the semi-abstract-looking painting was worked upon by bold black outline to mark the details of the hair, the features, the limbs, the costumes, etc. Normally the pigmented areas and the final outline did not match and, therefore, the whole effect was that of flowing colours in a gay and charming semi-abstract landscape. All figure-work was done on the natural white background of the paper. The background was left unworked but the interstices between the figures were filled by scattered blots of colour, perhaps meant to be flower bunches. These were purely two-dimensional paintings without any attempt at shading. Except in the depiction of Lakshmi, Ravana and Bhima, the frontal face was mostly avoided and the profile was preferred. Lakshmi, being anointed by an elephant on either side, Ravana with ten heads and Bhima, with the left half of the body made of *vajra* and clasping the tree in a tight embrace, were easier and more natural to depict frontally, both for the sake of symmetry and effective expression.

The natural white of the paper was skillfully utilised for the fish or almond-shaped eyes of the humans and the animals. The area of the eyes was marked by an outline and left white till the end, when finally the black eyeballs were placed inside.

Similarly the natural white of the paper was also used for showing the water in a well, a river or a reservoir. Water was indicated by a highly stylised fragmented wave-pattern, with occasional fish or any other under-water creature. A typical feature of later Western Indian manuscript illustra-

tion is that when an incident takes place inside a well, it is shown through the side-walls of the well as if these were transparent. This feature is also typical of the Garoda scrolls where, in the depiction of the Shrivana story, the water and the pot inside the well are seen through the stone-walls. Another common feature in Indian narrative panels has been the technique of continuous narration. This technique is effectively utilised in these scrolls, especially in the depiction of the Chelaiyyo and the Shrivana story. In the Chelaiyyo story, the incident of the couple pounding the head of their son and the one of the mendicant bringing back the son to life are usually shown within a single panel. In the Harishchandra story, the wedding of the daughter and the subsequent sale of Harishchandra and his family are shown within the same frame. In the same manner most scrolls show Hanumana flying in the sky and carrying the mountain having the life-saving herb for Lakshmana. But in the same panel Sita is seen seated under a pavilion in the Ashoka grove of Lanka. In one scroll the curved tail of the flying Hanumana serves as the semi-circular roof of Sita's pavilion.



Illus. 18.

The depiction of several incidents within a single panel was required because these paintings were used for audio-visual narration of folk stories wherein the narrator could penetrate deep into the hearts of his audience by showing the key scenes and thus maintain their interest in the show. These paintings were a great prop for revitalisation of analogous perception of the mythical characters.

Among the Jains of Gujarat and Rajasthan and the adherents of the Svaminarayana sect, there is the custom of preparing albums of pictures of *naraki*, the hells, with a brief instruction about the various *karma*-s and the related punishments in the hells. The different kinds of fantastic creatures and monsters and the types of punishments that are conceived in these albums of the eighteenth and nineteenth centuries are very similar in style and conception to the hell scenes of the Garoda scrolls. (Illus. 18). Since these albums



Illus. 19

were required in comparatively large quantities for the use of the monks and the laity, it seems that the professional folk painters who worked for Garoda scrolls also undertook the jobs of painting the hell albums. Similarly some of the late story illustrations of *Madhu-Malati* and the *Shripala Rasa* have such great similarity in drawing, pigmentation, narrative devices, divisions of spaces, renderings of costumes and facial and bodily features with the Garoda scrolls that it would not be surprising if the same folk painters worked for both. (Illus. 19)

* * *

Notes

- 1 I dedicate this article to the memory of the late Dr. V. P. Dwivedi of the National Museum, New Delhi, who inspired me to write it.
- 2 *Bhagavati Sutra*, with commentary of Abhayadeva, 3 vols., Bombay, 1918-1921, XV, *sutra* 540, folio 659 f.
- 3 Basham A. L., *History and Doctrine of the Ajivikas, a Vanished Indian Religion*, London, 1951, p. 35.
- 4 *Aupapetika Sutra*, edited by Ghasilali Maharaj, Rajkot, 1969, *sutra*, 2, p. 24.
- 5 *Abhidhāna Chintamani*, edited by Bohtlinck and Rieu, St. Petersburg, 1847, p. 365.
- 6 *Kuvalayamala*, edited by Hemasagarasuri, Bombay, 1965, chapter 19, pp. 291-295.
- 7 *Vashukhedatta, Mudrarakshasa*, quoted in Basham, *op. cit.*
- 8 *Harsacharitam*, edited and translated by J. Pathak, Benares, 1958, chapter 5, p. 257.
- 9 *Vaddershadane*, A Study by B. K. Khadabadi, Dharwad, 1979, pp. 23-26, I am grateful to Dr. H. C. Bhayani of the L. D. Institute of Indology, Ahmedabad for drawing my attention to this work.
- 10 See A. Dellapiccola's habilitation thesis, South Asia Institute, Heidelberg. Also see Jain-Neubauer, Jutta, 'The Chitrakathi paintings of Maharashtra' in MARG, Nov. 1978 and Ray Eva, 'Documentation for Paithan Painting' in *Artibus Asiae*, Vol. XL, Ascona, 1979.

11. Enthoven, E. *Tribes and Castes of Bombay*, Reprint, Delhi, 1975, Vol. 1, in the article on the Brahmin castes.
12. The women of the Charan community are considered living goddesses. See Westphal Hailbusch, S. 'Living goddesses—past and present—in North-west India' in *German Scholars on India*, Delhi, 1973.
13. Vyasa Vallabham Surajram, *Mahabharatni Katha*, Ahmedabad, 1963, pp. 85-90. The Sanskrit *Mahabharata* only refers to Bhima's habit of shaking the trees on which the Kauravas used to sit and eat fruit. It does not describe the game.
14. It is considered an act of religious merit to patronise a *katha* ceremony in which a sacred tale is narrated by a Brahmin priest in front of an invited audience in the house of the patron. At the end *prasada*, consecrated sweets, are distributed.
15. *Girdhar Ramayana* by Girdhar, Ninth Edition, Ahmedabad, 1975.
16. *Mans*, a brass pitcher with a narrow neck, was used as a musical instrument and played by a slight beating of the palm (with special finger-rings). *Mans-Bhatta*s were the narrators who used the *mans* pot for narration.
17. I am thankful to Mrs. Louise Mackie of the Textile Museum, Washington, for showing it to me.
18. A major work on the subject is soon to be published by E. Fischer, J. Jain and H. Shah.
19. The information is derived from Dr. H. C. Bhayani's Gujarati article on Jala Kamala, published in *Svadhaya*, Vol. 7, No. 4, Baroda, 1970.
20. A movement of upward social mobility in Northern India is 'bhagatization', in which some neo-Hindu teachers convert the village and the tribal folk to 'bhagatism' by giving them Hindu vows which are normally not taken by them.

(Note: The picture used in Illus. 18 is photographed by Ramesh D. Malvania and is a leaf from a Jaina picture-album of *nareki*, hell punishments. Courtesy: L. D. Institute of Indology, Ahmedabad. Illus. 19 is a leaf from the manuscript of *Madhu-Malati*, dated nineteenth century and from Western India.)

The earliest textual mention of the four types of melodic forms, *gita*, *alapa*, *thaya*, *prabandha*, in one sequence, is available in Ramamatya's *Svaramela Kalanidhi* (1550 A.D.). While classifying the Deshi *raga*-s of his times the category of *uttamottama raga*-s (page 28, *shloka*-s 1-5), which according to him are free from the mixture of other characteristics (*asankirnataya*) into *uttama*, *madhyama* and *adhama*, Amatya gives a list of 20 *raga*-s under and are suitable for use in singing *gita*, *prabandha*, *alapa* and *thaya*. The *madhyama raga*-s, numbering 15, are used occasionally in *gita khandas* (*shloka*-s 6-9), while the so-called inferior *raga*-s, innumerable in number but less illuminating in nature, are unfit for being used in *thaya*, *alapa* and *prabandha* (pp. 29-30, *shloka*-s 9-16). In his *Raga Prakaranam*, Venkatamakhin makes a statement that the *gita*, *thaya* and *prabandha* of Tanappa and others are available for most of the *raga*-s. Some Deshi *raga*-s (Kalyani and Pantuvarali) are unfit for being used in the above forms:

कल्याणिरागः संपूर्ण आरोहे मनिर्वर्जितः ।
गीतप्रबन्धयोग्योऽपि तुरुष्काणामतिप्रियः ॥ १०७ ॥
रार्गः पन्तुवरात्याख्यः संपूर्णः पामरप्रियः ।
गीतठायप्रबन्धानां दूराद् दूरतरः स्मृतः ॥ १०८ ॥

[*Raga Prakaranam* in *Chaturdandi Prakashika*]

Though the above classification of *raga*-s, on the basis of their suitability for use in compositions, is not very meaningful in the absence of illustrative examples, the reference to these four-fold *raga* forms in one sequence and that, too, in relation to the exposition of the topic of *raga*-s, is quite significant. Further it points to the current prevalence of these forms as early as the period of Ramamatya. Evidence proceeding from the writings in subsequent centuries of eminent scholars who adorned the court of Tanjavur serves to establish the continued popular usage of *gita*, *alapa*, *thaya* and *prabandha* forms. These appear to have been the mainstay of the performances of instrumental and vocal music of those times. Raghunatha Nayaka, the scholar prince of Tanjavur, to whose authorship the treatise *Sangita Sudha* has been ascribed, honoured the eminent musicians and vina players of his court, Vijaya Vilasa. According to an authentic reference, Madhuravani, a dancer, received Kanakabhishekam from the king for proficiency in the rendering of *Chaturdandi* pieces namely *gita*, *alapa*, *thaya* and *prabandha*.

References found in *Valmiki Charitra* allude to the beautiful playing of these four forms by Urvashi, to the accompaniment of the sweet sounds of the *tala* strings traversing the range of *Mendra*, *Madhya* and *Tara Sthayi*. The *rasika*-s expressed their sense of appreciation for the various items and aspects of music rendered in the following statements: *Auraraga*, *Bhale Thayam*, *Chayagu Kampitam*, *Lessa Sthayi*, *Odukku Bapra*, *Ayyare Meettugal*,

Aha Rakti Padalu and so on. Again, the playing of *Chaturdandi* pieces in *Govitadya* by Savitri is referred to in *Shringara Savitri*, a Telugu work by Raghunatha Nayaka. In his *Sahitya Ratnakara*, Yajnanarayana Dikshitar, the learned brother of Venkatamakhin, gives a beautiful description of the wonderful performance of *alapa*, *thaya*, *prabandha* in *Nata raga* by Raghunatha himself. This description compares well and follows the *paddhati* expounded by Govinda Dikshitar in his *Sangita Sudha* for the *raga alapana*. The tradition of performing these compositions, with a view to illustrate the structure of the *raga*-s, appears to have had its origin long before the time of Venkatamakhin and this practice continued till the period of Shahaji and Tulaja Maharajah.

Considering the special importance of these four types of musical forms in the instrumental music of the period, we may consider them as the regular music material available in a performance of those times. This again points to the absence of the other musical forms like *kriti*, *varna* and so on. The term *Chaturdandi*, according to *Sangita Suryodaya*, refers to the *sthai*, *arohi*, *avarohi* and *sanchari varna*-s. The title given by Venkatamakhin to his work, namely *Chaturdandi Prakashika* (*Raga*), becomes highly significant in this context: it is an indication of the scientific and practical tradition of illustrating the *raga* forms through the four channels of expression. Inspired by the rich musical activity of the period, largely contributed by these forms, Venkatamakhin titled his work as *Chaturdandi Prakashika* and dealt with these four channels of *raga* expression separately in each chapter of his treatise which consists of a total of ten chapters, the last chapter being incomplete.

Sangita Saramrita of Tulaja expounds the significance of the term *Chaturdandi* while describing *raga lakshana*. By quoting and citing illustrative *prayoga*-s from the musical forms of *gita*, *alapa*, *thaya*, *prabandha*, *suladi*, *shloka varna*, *daru*, *pada*, Shahaji and Tulaja try to explain the *rupa* of the *raga*. It follows from this that the melodic structure of the *raga*, as delineated in each of the above forms, must necessarily reveal and unfold the varied aspects of the personality of the *raga*. In each composition, the *raga* form is projected in a special manner. Of these, the *gita*, *alapa*, *prabandha*, *thaya* collectively appear to be the classical modes of *raga* expression with a fairly good tradition behind it. Tulaja in *Sangita Saramrita* (page 72) states that illustrations from the old or traditional *Chaturdandi* pieces:

आरोहावारोहमूर्च्छनातानयोरयं संदर्भो ऽत्र
संगच्छते ऽयं संदर्भो न संगच्छन् इत्येतन्निश्चयार्थं प्राचीनगीतप्रबन्धठायालाप-
रूपचतुर्वर्णसूत्रादिप्रभृत्युदाहरणलेखनेन स्फुटं यथा भवति तथा लिख्यते ।

are given to determine the occurrence of permissible *prayoga*-s, *tana*-s, and *murchana*-s in the definition of *raga svarupa*. For instance, the examples of *thaya* cited for *Sri raga* may be taken here. *Dha* is deleted in *thaya*, but *prayoga*-s with *dha* are seen in *udgraha*. Shahaji discusses, in his description of *raga*-s, whether the *raga* is suitable for singing *ghanam alapa* or both. Rendering

tana in *madhyamakala* is *ghanam*. Some *raga-s* lend special scope for the rendering of *tana*, *alapana* and *gita*. This probably inspired the classification of *raga-s* into *ghana*, *naya* and *desya*.

Venkatamakhin justifies the musical distinction between *gita* and *prabandha* on the evidence of the *lakshya* heritage handed over by Gopala Nayaka. The gradation prescribed for the *shiksha vidhi* or learning process in the enlarged *svara* material of *Saramrita* (section 5, pages 17 to 19) is in the sequence *sarali*, *alankara*, *gita*, *prabandha*, *thaya* and *raga alapana*. Venkatamakhin gives the *thaya samanyalakshana* in the seventh chapter in seven *shloka-s*. It is surprising that in *Sangita Sudha*, written by Raghunatha Nayaka, the *thaya*, one of the popular *Chaturdandi* forms, the playing of which had been referred to in contemporary writings and which Raghunatha himself has been referred to as having played, is not mentioned in the sense of a separate *raga* form as treated by Venkatamakhin. The fact always remains that it is in connection with the *raga alapana paddhati* that the *thaya* is spoken of and discussed in treatises.

The technique of performance of *thaya* as dealt with by Venkatamakhin resembles the *alapana* form expounded in the *Sangita Ratnakara* and the *sthayi-paddhati* of *Sangita Sudha*. According to Venkatamakhin, the *thaya* is performed by choosing an appropriate *sthayi svara* which assumes the role of a strong basis for further melodic movements. It is only the *amsha svara*.

ततः स्थायी भवेत्तत्र स्थायिशब्दार्थ उच्यते ।
यत्रोपवेक्ष्यते तानः स्वरे स्थायी स कथ्यते ॥ ११ ॥

(*Chaturdandi Prakashika*, *Shloka* 11, *Alapana* Section)

The expression of the *raga* is generated only by a concentration of melody on the so called *sthayi svara*. It is something more than a *graha*. A movement from the *sthayi svara* upto the fourth note above is to be done by executing four *tana-s* in the ascending order and, in the same manner, a cluster of four *tana-s* in the downward *kranta* is to be rendered as far as the *sthayi svara*, while the *vinyasa* takes place on *Mandra Sa*. The *sthayi* note is also known as *Eduppu*, *Makarini* and *Muktayi* in popular parlance. The author quotes his parama guru Tanappacharya Sekhara as an authority on *Thaya lakshana*.

परमो गुरुस्माकं तानप्पाचार्यशेखरः ।
सर्वेषामपि रागाणामेतल्लक्ष्मानुसारतः ।
ढायान्प्रकल्पयामास लक्ष्यमस्य तदेव सः ॥ ७ ॥

(*Chaturdandi Prakashika*, *Shloka* 7, *Thaya* Section)

गीतढायप्रबन्धा हि तानप्पायैः प्रवर्तिताः ॥ १०५ ॥

(*Chaturdandi Prakashika*, *Shloka* 105, *Raga* Section)

Subbarama Dikshitar follows this description in his treatment of *alapana* and *thaya*. The *alapana lakshana* found in *Sangita Ratnakara* mentions four *svasthana-s* i.e. *Mukha Chala*, *Dvyardha*, *Ardha Sthitha* and *Nyasa*. The *raga alapana* is performed within the boundaries marking the *svasthana-s*. After establishing the *raga* in the *sthayi svara*, which is generally the *amsha svara*, the elaboration of the *raga* is done by adding the next three notes one by one and this is *Mukha Chala*. The second stage prescribes the exposition of the *raga* from the *sthayi svara* till its fourth note. A wider treatment of the *raga* is perhaps available in the *Ardha Sthitha* or the third stage in which the range of movement is from the second *sthayi* note till the eighth note. In the last *svasthana* the eighth note is taken as the *sthayi* and *sanchara-s* are done as far as its *samvadi svara*. The method of *alapana* enunciated in *Sangita Sudha* and which is based on the tradition of Vidyananya and his *Sangita Sara* describes five stages in the development: *akshiptika*, *ragavardhini*, *sthayi*, *vartani*, or *nyasa* of these. The *sthayi* section of the *alapana*, as treated in the *Sudha*, takes into consideration the important notes of the *raga* which are taken one by one as the *sthayi svara* and these are treated as fresh bases for developing elaborate *sanchara-s* and thus indicate the other melodic centres in the process of *raga* elaboration in every section. For instance, in the *Nata raga*, the following are identified as the *sthayi* notes, *sa pa ma* and *Madhya sthayi sa*. Generally the *amsha svara-s* of the *raga* are chosen as the melodic centres or *apanyasa-s* for expanding the *raga* in a *vidari*, by singing specific number of *tana-s* in ascent and descent.

In the manuscript collection of the Saraswati Mahal Library a number of *gita*, *alapana*, *thaya*, *prabandha* and *pada* compositions are prescribed as illustrative *lakshya-s* for the *raga lakshana*. These are illustrative of the *lakshana* laid down by Govinda Dikshitar and Venkatamakhin for the *alapana* and *thaya* forms. What is most admirable and interesting is the fact that these forms running to many folios were already composed (*nibaddha*) and recorded for posterity in palm leaves. These are *pure melodic forms* without words and formal rhythm and fall within the realm of extemporisation. These are referred to as *gatra dandi* and *jantra dandi*—those meant for vocal and instrument music. The former is sometimes provided with *nom tom*, the latter having only *svara* notation. The *gatra dandi* resembles the modern *tanam* singing. There are some examples of *thaya* in *raga-s* like *Gurjari*, *Mukhari* but *tam nam* is also found as in *gatra dandi*. The *Jivari tana* in *Nata*, and *thaya* in *Pratapavarali*, for instance, have only *svara* notation. We have *thaya* forms for almost all *raga-s*, and in *raga-s* which are dubbed *apurva* and uncommon in our times. *Thayam* for the following *raga-s* are available in manuscripts: *Mechabauli*, *Gaulipantu*, *Belahamsa*, *Shuddha Vasanta*, *Lalita*, *Purva Gaula*, *Samanta*, *Padi*, *Gurjari*, and so on. *Pakka sarani thaya* are purely instrumental forms composed for being played on the *vina*.

A structural analysis of the *alapana* form and *thaya* forms preserved in the manuscripts reveals a remarkable similarity between the two. The *thaya* form is very much like an *alapana* form, the distinction lies in that the former is performed with *svara* and *nom tom* sometimes, the latter without *svara*. These forms must have slowly merged with the *alapana* forms and became part of it in later times.

Just as *gita* and *prabandha* are considered as separate and individual forms by Venkatamakhin and in the *lakshya* tradition, the *alapa* and *thaya* forms must have also been traditionally handed down as separate forms and as constituent parts of the *Chaturdandi* complex.

The Telugu dictionary, *Sangita Shabdārtha Chandrika* (pp. 162-163) makes an interesting reference to the different interpretations regarding *thaya*. According to the author, the *thaya prabandha* is identified as a composition very much like *gita* in structure, consisting of simple *jaṭi*-s or *solakattu svara*-s and is meant for *abhyasa gana*. *Thaya*-s are useful guides for improving the plucking and finger technique of *vina* students. Sri Purandara Dasa and Venkatamakhin are said to have composed many *thaya*-s and *prabandha*-s. It is obvious that the *thaya* is treated here as a kind of *prabandha*. Tulaja's enlarged *svara* section makes a similar reference to this. According to another interpretation, making a *svara* as the *sthayi* and producing music with that *sthayi* note is *thaya*. Next, this is to be followed by the singing of the *sthayi svara* (*vadi*) and its *samvadi svara*. While rendering the *alapa* of Shankarabharana *raga*, *shuddha madhyama* when sung as the *adhara shadja*, the *raga* Kalyani results. Thus by taking the different *svara*-s of the *raga* as the *adhara shadja* or *graha svara*, the *chhaya* of another *raga* is brought in.

Finally the return to the original scale of notes is made and this is *thaya* which is to be performed only in vocal music. This explanation of the concept of *thaya* corresponds with that of *graha bheda* in *alapana* and has no reference to the earlier textual treatment of the subject.

So far, *thaya* has been considered primarily as one of the constituents of the *Chaturdandi* and its form as defined in the works. Before the period of Ramamatya, the term *thaya* was freely used in the text of *Sangita Samayasara* (Chapter II, p. 6). It is evident that the usage is not in the sense of a musical form as expounded in later works (*Svaramela Kalanidhi*, *Chaturdandi Prakashika* and Tulaja's *Sangita Saramrita*). In the treatment of *sthaya* which is a concept of overwhelming melodic importance, Parshvadeva refers to many of the *sthaya*-s as *thaya*-s. What relation exists between the *thaya*-s of *Samayasara* and the *thaya* forms of *Chaturdandi Prakashika* is, however, not clear. Only the terms used are found to be similar. During the twelfth and thirteenth centuries, the concept of *sthaya* was a highly significant one and as many as ninety-six of them have been mentioned and described by Sharngadeva, Parshvadeva, and later writers like Kumbha and Govinda Dikshitar who followed Shrngadeva mostly. Dr. Premilata Sharma in her valuable critical paper on *Sthaya-s* (*Indian Music Journal* 1964, Vol. III; 1965, Vol. IV; 1966, Vol. V) traces the origin of *sthaya*-s in the *dhatu*-s (*vina* techniques) of Bharata and in the *alankara*-s. *Sangita Ratnakara* classifies *sthaya*-s into (1) Ten popular *sthaya*-s of the *asankirna* type (2) twenty *asankirna* types (3) thirty-three *sankirna lakshana sthaya*. *Sthaya*-s are further spoken of in their relation to many factors: (1) The volume and intensity of the tone; (2) Shake; (3) *Rasa* or effect; (4) Order of *svara*-s; (5) *Chhaya* or *Kaku*; (6) Kinds of *Kaku*-s namely *Svara*, *Raga*, *Anyaraga*, *Kshetra Kaku* and *Yantra Kaku*; (7) *Vadya Shabda* and so on.

From the available descriptions of the varieties of *Sthaya*, we are led to identify them as melodic phrases or melodic units, rather melodic abstractions

which are capable in themselves of evoking certain aesthetic effects. These rightly have a direct bearing in creating the *svarupa* of the *raga*. The *sthaya*-s are the *avayava* or limbs of the *raga*, and having a characteristic tonal movement, these unfold facets of the personality of the *raga*.

The structure of a *raga*, its melodic content, is one of a complicated and integral nature. Many aesthetic factors go into the operation of creating the *raga* form which is a unique musical value. True, some notes are melodically prominent but it is the traditionally associated and characteristic melodic phrases, their proper employment and the tempo of rendering such phrases that really define a *raga* and serve to distinguish two *raga*-s with the same scale structure. The same melodic phrase rendered in a slow tempo and a quick tempo affects the contour, shape and meaning of the phrase itself. For instance, phrases in Devagandhari and Arabhi, Surati and Kedaragaula. That compositions and phrases sound best at a certain speed in a given *raga* is well-known. These and many other characteristic features are referred to in the *raga lakshana* material. But it is very interesting to note in the definition of *raga lakshana*, the omission of the concepts of *alankara*, *kaku*, *sthaya* and even *gamaka*. The importance of the above four concepts, which are closely allied, can never be over-estimated. *Kampana* or shake is a major variety of *gamaka*; *alankara* refers to the different decorative tonal patterns. The *kaku* provides tonal variations, while the *sthayavaga* is the dynamic melodic phrase.

The essential features of *kaku*, *sthaya*, *alankara* coupled with *gamaka* enter into the formation of the concept of *sthayavaga* which is thus a comprehensive term but not any more in current usage.

The *Shiksha* literature contains valuable material regarding the intonations, (tonal variations in Vedic recitation). The different kinds of enunciation of *svara*-s, the effect produced, the pitch level etc., have been described. The *Shiksha*-s speak in detail in respect of the nature of tones to be produced in accordance with the time of chanting of the Vedas. Some of the ten *guna*-s of music — *rakta*, *purna*, *alankrta*, *prasanna*, *vyakta*, *vikshta*, *lakshna*, *sama*, *sukumara*, and *madhurya* — are seen to have gone into the formation of *sthaya*. So also, the *git*-s or musical styles, with the characteristic tonal movement and use of *gamaka*, compare well with some of the *sthaya*-s. The *alankara*, *kaku*, *sthaya* and *gamaka* signify the different aspects of melodic decoration.

In conclusion, the *sthaya* or Sharngadeva and Parshvadeva who called it *thaya* may be understood as a melodic phrase with a rich musical potential and may be referred to as key statements in a *raga*. These actually enter the fabric of *raga alapana* structure. It is these which are the constituent elements of the *alapana* form and *thaya* form. A *svara*, be it a *raga chhaya svara*, rendered with proper *gamaka*, by itself cannot create a melodic line. So also a mere combination of *svara*-s, ascending and descending in characteristic movement (*varna*), and a pattern of *svara*-s, however beautiful it may be, cannot straightaway delineate the personality of the *raga*. It is only when all these phenomena enter into a single melodic idea, informed by a phrase constituted by suitable tones, that the image of the *raga* is revealed in the true sense. The function of every kind of musical form, *nibaddha* or *anibaddha*, is to crystallise

and express the beauty of certain facets of the *raga* in a most attractive and suitable garb. The form is essentially a medium of melodic expression and, in the hands of creative artists, the form and the melodic idea become inextricable, one beautiful integrated experience, in which total identification of form and melody takes place. Especially in the case of *raga alapana* and *tanam*, the melodic conception is absorbing to the extent that their inherent physical form defined in terms of *akshiptika* etc., disappears into the melody stream. Perhaps it is to emphasise the important role of form in the rendering of *raga alapana* and *thaya*, that our *vaggeyakara*-s composed *raga alapana* and *thaya* forms.



Pandit Vishnu Narayana Bhatkhande (1860-1936)

Homage to Bhatkhande

Geeta Mayor

Seventy years after the publication of his first major work Bhatkhande is still regarded by many musicians and laymen alike as a system of notation

and education which produces 'illiterates' or pedants and obstructs the path of the concert artiste. A more charitable view acknowledges him as a well-meaning reformer who once again brought respectability to a degenerate profession and art and spread its gospel to the middle classes. Considered from both these points of view, Bhatkhande remains an inane and inconsequential figure in relation to the art music of this country — a reputation which fogs his real contribution and results in identifying all but his rare vision.

It has taken us more than a century to assess the relevance of Bhatkhande and to appreciate the part he played in making a traditional learned music stand on its own feet in the modern world. It speaks for the vision of the men who created a climate in which an intelligence flowers and leads this music to meet the future with renewed vitality and confidence.

How shall we describe Bhatkhande? The formal attire and posture of his photographs give him an embarrassingly respectable appearance which detracts from the gentle and far-seeing expression of his deep-set eyes, the full mouth, only partly visible, and the chiselled but soft features of his face. A keen intelligence mingles with warm humanity, scepticism with faith, confidence with humility, shrewdness with a lack of calculation. He is an unorthodox Hindu but expresses the wish to end his life in Varanasi. Those who knew him describe him as a shy, unassuming but dynamic man whose generosity and charismatic personality allowed him to move effortlessly amongst the young and the old alike in any society. He was a visionary endowed with the resources to realise a vision — a sensitive and consummate singer (he rarely performed in public), a composer,¹ documenter, researcher, grammarian, teacher,² educationist, publisher,³ and the organiser of the first All-India Music Conferences and major educational institutions of music in North India. But for the depth and quality of his work, he could easily have been labelled a dilettante; but he is, as we know, a musician's musician in every sense of the word.

If music is a 'knot of air' as the Persians say, the music of the *raga*-s is one such ephemeral design which India has given as a gift to herself and to the other cultures of the world. It is the daemon which haunts the Indian mind, a myth which takes new expression whenever required to fulfil the demands of a living culture. For Bhatkhande it is the proud heritage of his motherland but more truly the answer to his search for beauty. He describes it as *Mohinirupam* and finds himself passionately and totally dedicated to its celebration and preservation.

Bhatkhande was born in the latter half of the nineteenth century when most of the important Indian princely States — Rampur, Jaipur, Gwalior, Udaipur, Hyderabad, Indore, Baroda and so on — had eminent musicians in their darbars. It was a period resplendent with masters and yet, as a result of rapid social change and the lack of efficient means for its preservation, a music unique in its achievement and excellence was literally disappearing like a 'knot of air'.⁴ It was not as though the concept of *raga* had come to a logical end and had ceased to stir the imagination of the musician and his patron. Even though Moulabux and later Allaadin Khan employed the Band and experimented with concerted music, at no time was the *raga* forgotten. What was endangering it

now was the lack of a theoretical framework and the decay of the system of aural transmission and of the patronage of a cultivated and seasoned audience.

All these aspects of the contemporary situation must have dawned only slowly on Bhatkhande. In the early years his love of the sitar and later of the veena was no different from that of any aspiring musician — though for a Brahmin to be a professional was absolutely out of the question. He took music seriously; his guru was a pupil of Jeevanji Maharaj, himself a disciple of Bajpai. In the pursuit of his newly-found love he failed his college exam, but he was already gaining a reputation as a sitar player. Not content with the rewards of instrumental music he turned to singing and trained in *dhrupada* and *khayal*.⁵ At this time he was a member of the Gayan Uttejak Mandal, that extraordinary Club patronised by wealthy merchants, by the Parsis and the elite of Bombay, where he had an opportunity to listen to the *ustad*-s who came from all over the country to perform in a still developing metropolis.⁶

His life from now on would seem to be a conscious preparation to fulfil the mission of retrieving the music of the *raga*-s. He had already begun to collect assiduously and read the available literature on the subject in Sanskrit, Bengali, Marathi, Hindi, Gujarati, English (including translations from Greek and German) and even Tamil. He also made four extensive tours to western, southern, eastern and northern India to meet musicians and pandits and to ascertain what he could of the state of music in the country. In 1910, he published his first book, *Shrimad Lakshya Sangeetam*, under the pseudonym Chatura. It is a work of art for the sheer precision with which it states the principles underlying the practice of the music of his time and, wherever possible, links them with those of the music described in the treatises of the past.

Two major events took place before the publication of this work. In 1906, he met Ashikali and later his father Mahmatali of the Manaranga *gharana* of Jaipur. They gave him what Bhatkhande recognised as the gems of Hindustani music — compositions of extraordinary purity, beauty and acknowledged authenticity. And, during his tour of the South, he met Pandit Subrama Dixit, who shared with him the manuscript of Venkatamakhin's *Chaturdandi Prakashika* which, together with his knowledge of botanical classification, gave him the scheme for the classification of the *raga*-s.⁷

After the publication of *Lakshya Sangeetam* his knowledge poured forth with the simplicity and fluency of a man who is sure of his ground. *Abhinava-Raga-Manjari*, another *kerika grantha*, followed *Lakshya Sangeetam*. On these texts he wrote the four volumes of *Hindustani Sangeet Paddhati* (in Marathi) which are an extensive exposition or *bhashya* on the *kerika*-s. As a foundation to this monumental theoretical work are the six volumes of *Kramik-Pustaka-Malika*, a compilation of *dhrupada*-s, *dhamar*-s, *khayals*, *lakshan-geeta*-s, *sargam*-s in 181 *raga*-s, rendered by the most esteemed and representative *gharana*-s of his time.⁸ To supplement the material on *raga*-s there is a small Sanskrit text on *tal*-s and also two publications in English — *A Short Historical Survey of the Music of Upper India* (which was a speech delivered at the Baroda Conference) and commentaries on medieval Sanskrit texts. The 1700 and odd songs which Bhatkhande had collected of the common as well

as the rare *raga*-s from the various *gharana*-s were documented with the most efficient means available — notation, and, in case of the Maneranga *gharana*, on the phonograph.⁹ This material and the information gathered during his extensive travels together with the intensive research in ancient and medieval Sanskrit texts, published and unpublished, which he had collected painstakingly from the libraries of Mysore, Bikaner, Trivandrum, Tanjavur etc. became the source material for Hindustani music and affirms the continuity and the unity underlying the music of the *raga*-s in spite of the political and social upheavals of many centuries.

While the publication and writing was going on, Bhatkhande organised four memorable All India Music Conferences, memorable for the wide participation of *ustad*-s and *pandit*-s and for the tasks they achieved. *Raga*-forms were discussed by the musicians of the different *gharana*-s and were defined on the basis of their practice, consensus of opinion and in the light of the *shastra*-s.¹⁰ At the Baroda Conference *ustad*-s and *pandit*-s gave their approval to Bhatkhande's exposition of the principles of Hindustani music. They also decided in favour of not establishing mathematical values for the notes used in *raga*-s and thereby put an end to the prevailing controversy on the subject.

And now Bhatkhande was ready for the task of creating the right conditions for not only the preservation but also for the teaching of Hindustani music. He could think of no other means more suited to our times than the establishment of academic institutions. The *ustad-shagird* system had spent itself. The *ustad*-s were few and they were not ready to part with their knowledge except on their own terms. The *shagird* was subjected to endless years of often fruitless endeavour. If successful, he became a competent performer in the limited repertoire of a few *raga*-s. This, Bhatkhande felt, could not be the goal of music. He believed in music being at the centre of man's culture.¹¹ If this ideal was not possible to attain, he wanted to provide for the student of Hindustani music the opportunity at least to involve himself in a many-sided discipline where practice and theory, history and aesthetics helped towards the development of a mature musician.

Music schools were to be the first step in this direction, providing the grounding for those who wanted to be professional musicians. Such aspirants were to undergo further training with *ustad*-s who would give them the skills of presentation and performance.¹² The schools were also to serve another and more important function, that of educating the new listening public. Bhatkhande, with his characteristic foresight, saw that we were entering an age of mass culture. The common man was going to be the new patron of music and he had to be educated in the appreciation of this art, if only for the sake of its survival.

Those of his contemporaries who saw the significance of Bhatkhande's work lost no time in recognising it.¹³ The support which he got from them was immediate and whole-hearted.¹⁴ Rabindranath Tagore described him as a savant to whom he would delegate the education of music at Vishva-Bharati. Raja Saurendra Mohan Tagore, one of the major figures in the field, corresponded with him regularly and kept in touch with his researches. At the invitation of Pandit Malaviya he spoke at the inaugural session of the Banaras Hindu

University where his courses were introduced for the teaching of music. There were plans for a National Academy of Music in Delhi. The Marris College of Hindustani Music at Lucknow was started with the help of the local gentry, Thakur Nawab Ali, Rai Rajeshwar and Umanath Bali. On the basis of Bhatkhande's curriculum, Maharaja Madhava Rao Scindia of Gwalior established and Maharaja Sayajirao of Baroda reorganised an older Music School and used the services of their best performing artistes. Faiyaz Khan was one of those who taught at this institution. The Nawab of Rampur and Sahebzada Sadatali Khan, a distinguished player of Sursingar who became a close friend of Bhatkhande, invited him to Rampur and arranged for him to learn *dhrupada*-s from Vazir Khan who, with Mohamad Ali of Gidhor, was one of the last descendants of Tansen. By tying the *ganda* of the Nawab and Vazir Khan he was formally initiated as a pupil of this *gharana*. Vijaydevji, the Maharaja of Dharampur, described him as "always seeking and offering light and more light", and O. C. Gangoly dedicated his work 'Ragas and Raginis' to him with the words "the greatest living authority on Indian Music".

The absence of partisanship, the firm resolution never to impose even the most convincing and appealing theory unless it substantiates the practice of the art were all welcome to the traditionalists. Zakuruddin Khan helped him to establish the absurdity of a *shruti* harmonium as a tool to determine the notes of the *raga*-s. Mohamed Ali of Jaipur, whose confidence Bhatkhande had won by the accuracy with which he learnt and notated his songs, proved his trust in Bhatkhande by offering him the rare compositions of his forefathers. Zakuruddin Khan and Mianjan Khan considered him a friend and had the greatest esteem for his taste, knowledge and insight. For Bundu Khan, he was the final authority in the understanding of the *shakar* of a *raga*.¹⁵ Anjanibai Malpekar spoke of him as her second guru, who gave her vision in music, refined her aesthetic sensibility and taught her to sing with understanding.¹⁶ Nazir Khan of Bhendibazar learnt Bhatkhande's *Lakshangeeta*-s and taught them to his pupils who were concert singers. Rajabhaya Poochwale and the Gwalior singers first opposed but later saw the absolute logic of his corrections in the songs which had been distorted over the years through aural transmission. Nawab Ali based his book in Urdu on Hindustani Music on Bhatkhande as did Appa Tulsi on the same subject in Hindi. On his part, he abundantly appreciated and acknowledged his debt to the musicians of his time by giving them the respect and recognition which were their due. He expressed his gratitude and obligation to Mahamadali by referring to him as his guru in all his works. On hearing of the death of Zakuruddin at one of the Conferences, he shed tears and said, "We won't find an artist like him for a hundred years"—an unusual expression of emotion for a man of his temperament.

For a student of music Bhatkhande opened the doors to an extended awareness and provided the equipment (there was no dichotomy between practice and theory) for not only the pursuit of Hindustani music but also for the understanding of the music of other cultures. The step-by-step analysis of the various features of the *raga* (melodic procedures, phrasing, the importance of certain notes like the *vadi*, the relationship of the parts to each other and to the whole, the principle underlying the mirror-images of *raga*-s) enables a student to investigate systematically and understand structures, at least melodic structures. (North Indian music had never been analysed structurally

in this manner before). Moreover, placed as this material is against the background of history and in the context of many schools and styles, it provides a perspective which brings a student out of the narrow hole of his particular *gharana* and helps him to see a *raga* in the widest possible context.

The choices which Bhatkhande made in the pursuance of his work, which we take for granted today, but which were not so readily accepted in his time, provide the guidelines for study and research in the field. For instance, by basing theory on current practice, he affirmed the age-old dictum, which unfortunately is often forgotten, that, in the performing arts, theory is relevant to the extent it mirrors accepted contemporary practice. With this attitude one can never be opposed to significant change or be dogmatic about *shastric* purity. Another obvious principle for the research scholar, one which Bhatkhande reaffirmed by his own example, is: never to make categorical statements unless they are supported by reliable evidence. Hence there is no room for fanciful interpretations or projecting theories which are not supported by sufficient data.¹⁷ (He was the first musicologist who resorted to field-work in the modern sense of the word.) For Bhatkhande, data is not necessarily empirically provable and he would, therefore, not reject what might seem an irrational practice, if it had become an integral part of a tradition and, consequently, had the credibility of truth for that particular system. Unlike Krishnadhan Bannerji, he accepted as valid the convention by which a *raga* is assigned to a certain time of day or night. "I confess," he writes, "I am not prepared to defend this Time-theory from the point of view of physical and mental science, but I do not laugh at it as a barbarous relic of the past. On the other hand this Time-theory appears to me to be a part of a most ingenious though mysterious design or plan. It is difficult to say when, by whom or why it was made; but it appears to me to be the design of some great master minds." (*Some Distinguishing Features of Hindustani Music*, an article by Bhatkhande.)

The enthusiasm with which Bhatkhande was received in the twenties and the thirties waned in the next few decades. For some strange reason — perhaps not so strange since he was a threat to the esoteric *ustad-shagird* system and also to those revivalists who had little theoretical knowledge to support them — he became a target for much criticism, especially on the ground of the 'failure' of his schools to produce concert artistes. As we have seen, the primary function of the school was to educate the middle-class public which was going to be the new patron instead of the prince and the temple. As regards the concert artiste, Bhatkhande had advised training with professional musicians after the groundwork had been prepared in these institutions. He believed that a sound and all-round academic education would be of the utmost benefit for an aspiring professional. It would also help a student not to be at the mercy of the *ustad-s* who were known to be uninterested in imparting their art to those outside their families. For the children of the *ustad-s* and the *bejije-s*, he had planned separate institutions altogether. If academic education in music has not succeeded to the extent it should have in nurturing creativity, it is, I believe, for the same reasons as it has failed in the other branches of learning in this country. And if the Hindustani Sangeet Parampara has declined it is largely due to the neglect of the *ustad-s* who, for various reasons which we know, have taken no pride and shown little responsibility in passing their heritage to the next generation.

Another criticism of Bhatkhande is that his notation system, based as it is primarily on the symbols of the *Ratnakara*, is inadequate for the needs of notating the finer aspects and nuances of a *raga*. On this point Bhatkhande was very clear. Notation was never intended as a replacement of aural teaching or as an aid to performance. Our music has to be learnt by the ear, particularly since intonation is such an important part of the *raga* image and so essential for distinguishing one *raga* from another. Moreover, an improvisatory form suffers if all but the bare bones of its structure is notated.

Yet another argument against Bhatkhande is that his versions are inaccurate. One has only to listen to *raga-s* as they are rendered by Faiyaz Khan, Mustaq Hussain Khan, Bade Gulam Ali, the Dagars, Ali Akbar, to name only a few, and see how close they are to Bhatkhande's conception. In the case of the rare *raga-s*, Bhatkhande has never made the claim that the version he gives is the only one.

The objection raised about the classification of certain *raga-s* is the result of not understanding the subtle rationale behind Bhatkhande's choice in this matter. For those who favour a classification based on *anga-s*, it will be useful to see that he accepts this principle for further classification under the *Mela* system. (See *Hindustani Sangeeta Paddhati*, Vol. IV, pp. 14-15.)

Today, towards the end of the twentieth century, while musicians and musicologists continue to argue on the merits of his work, Bhatkhande acknowledged and more often unacknowledged,¹⁸ guards and sustains the music of the *raga-s*. And more important, the resource of material and attitudes with which he nourishes this music provides us with the confidence and vision with which to meet the melee of cultures and the new and vastly extending world of sound which surrounds us today. For this promise, on the occasion of the 120th anniversary of his birth, we celebrate him and pay him the homage which is his due.

References:

- 1 Under the pseudonym Chatura, Bhatkhande composed several *lakhangana-s*, *khyals* and *dhrupades* which are noteworthy for their classic forms. He is described as an extremely accomplished *vaggeyakara* or composer by Thakur Jaideva Singh in *Bhatkhande Smriti Grantha* (hereafter referred to as *BSG*), p. 330.
- 2 The musicianship and calibre of his three pupils Sangeetacharya Pandit Vadiyal Shivaram, Padma Bhushan Sangeetacharya Pandit S. N. Ratanjankar and Shankar Rao Karnad is a tribute to him as a teacher. Dilipkumar Roy writes, "His class lectures alone are worth going a long way to hear, so illuminating and convincing they are." (See *Pandit Vishnu Narayan Bhatkhande*, an article by Rasiklal Parikh.)
- 3 During his life he published, apart from his own works, several Sanskrit texts. He also created a trust for publishing music literature.
- 4 "Poor Music! I really do not know what sins Music has committed. No protector comes forward to champion its cause. Nobody appreciates its great utility. People will have certainly to regret it some day. The next decade will kill most of the artists and scholars and by the time the people wake up there will be only fifth class musicians left to please them." Letter to Umanath Bali, *BSG*, p. 377. Though dated 26th May, 1922, it clearly describes the condition of music in his times.
- 5 Raoji Buva Balbalkar, pupil of Jainulla Khan of Hyderabad, taught him *dhrupade* and gave him 300 compositions in this style. Ustad Vilayat Hussain Khan and Ustad Ali Hussain Khan taught him *khyals* and gave him about 150 songs (*BSG*, p. 9).
- 6 *BSG*, pp. 9-10.
- 7 Dilipkumar Roy recalls how the system of *Melakarta-s* as given in the *Chaturdandi Prakasika* affected Bhatkhande. "He (Bhatkhande) said to me once 'I will remember, Mr. Roy, how this bold and categorical statement electrified me. This was a systematisation my heart had long been looking for. I nearly lost my sleep for days on end over it, so deeply had it stirred my imagination.'" (*The People*, March 14, 1928.)

- 8 The musicians who gave him permission to notate and publish the songs of their particular *gharanas* were
- (1) Mohamed Ali Khan, Vazir Khan, Sahebzada Sadat Ali Khan and Nawab Hameed Ali Khan of Rampur—Tansen or *Sēnāli gharana* of Rampur.
 - (2) Mahmudali Khan, Ashikali Khan—*Manaranga gharana* of Jaipur;
 - (3) Haider Khan of Dhar—pupil of Bahairam Khan;
 - (4) Faiyaz Khan—*Rangila gharana*;
 - (5) Eknath Pandit—*Nathan Peer Baksh parampara*;
 - (6) Raonbuva Belbaskar—pupil of Jainulla Khan of Hyderabad;
 - (7) Vishnu Vaman Deshpande—son of Vamanbuva of Gwalior;
 - (8) Ganapati-buwa Bhilwadkar of Satara;
 - (9) Rajbhaiya Poochwale of Gwalior and others.
- (*Hindustani Sangeeta Padhdhati: Kramika Pustake Melika*, Vol. IV, pp. 6-7.)
9. "Over 300 classic pieces sung by the old man Mohamad Ali Kothiwale of Jaipur and his son Ashikali Khan have been recorded by Bhattachande on the phonograph, and his work in the collection and preservation of these classic treasures is the most laudable enterprise that demands the profound gratitude of every student of the art. The cream of Hindustani music comprising the *Ragas* and *Raginis* as sung and played at the present day lies in the artistic structures of melodies composed by the renowned artists that lived during and after the reign of Emperor Akbar, it has been the foundation for true art, as it now exists. It is the solid bedrock on which Bhattachande has built, by his insight and constructive genius, a tower to serve as a beacon light to the artist in the practical execution of art." (S. N. Karnad, Congress Number *Bombay Chronicle* and *BSG*, p. 17.)
10. "Two years later, when the second conference met in Delhi, Bhattachande was able, with the co-operation of the artists that assembled there, to solve some knotty problems of technique with reference to some *ragas*, particularly the varieties of Todi, Sarang, and Malhar *ragas*. With his sweet reasonableness and persuasive manner, Bhattachande was able to reconcile the different viewpoints in the light of *shastri* authority and once for all settled the points at issue with regards to the essential features based on analytical distinction that distinguished one variety from another. This was another master-stroke in the history of art." (S. N. Karnad, Congress Number, *Bombay Chronicle*.)
11. "Music will form an integral part of the school curriculum for boys and girls both so that a time may come when the divine blessing of Music will reach every home in Gwalior and make the lives of the people harmonious in more senses than one." ("Shri Madhav Sangit Vidyalaya" by Bhattachande *BSG*, p. 426.)
12. With this intention Bhattachande arranged for his pupil Pandit Ratanjankar to study with Faiyaz Khan. Like himself Pandit Ratanjankar's four pupils—Nagarkar, Ginde, Bhatt and Kalkini—are all excellent concert artists. Incidentally the first batch of students from the Morris College included Sahgal, Hemendralal and Roberdralal Roy.
13. "And last though not the least, he it is who commands something like a universal respect among our clamorous opinionated musicians and self-styled connoisseurs as being one person in India who is really capable of giving our music the orientation it so sorely needs. This claim might seem a little exaggerated to those who have not had the good fortune of coming into contact with Panditji, who have not seen his powers of organisation, nor heard him discourse in his crystal-clear fashion, or listened to his thoughtful classifications about our *Ragas*." (Dilipkumar Roy *The People*, March 14, 1926.)
14. "He was so deeply revered by the *Rajas* and the great ustads of North India that his word was accepted as the final one in the field of music." (Umanath Bati, *BSG*, p. 280.)
15. *BSG*, p. 270
16. *BSG*, p. 323
17. "The first warning I would give to the student is that he should not take seriously the mythological or yogic statements which he will find in almost all the Sanskrit Granthas. These writers were not Yogis and have only borrowed the material from some older Granthas to add a kind of spicing to their own. I should never mix up anatomy, physiology and such other things with music, unless I am convinced that their study is really essential for the prosecution of my study of music. These subjects are quite independent and need not be given special attention in the study of Music Granthas." ("Advice to a Serious Student of Music" an article by Bhattachande)
18. For instance, on p. 74 of his *Svarangacharya* Tini G. N. Joshi related how at a discussion session of Sur-Singar-Samsad, Bade Gulam Ali gave what he called his own exposition of the Time-Theory. Surprisingly it is exactly the same and has the same terminology as that of Bhattachande expounded years earlier.

* * *

Bhattachande's views in his own words

सुयोग्य परिवर्तनों का स्वागत

कुछ ही वर्षों में अपने ये रागरूप अवश्य ही परिवर्तित होंगे और इस परिवर्तन में ही आनन्द है। अब अपने विद्वान् पश्चिमी देशों की यात्राएँ कर रहे हैं, मत: वहाँ की नई-नई कल्पनाएँ अपने यहाँ अवश्य आवेगी। वहाँ के सहस्रों ग्रामोफोन रिकार्ड अपने यहाँ आते हैं, जिनके कारण से अपने संगीत में कुछ-कुछ परिवर्तन होने लगा ही है, ऐसा जानकारों का मत है। यदि ऐसा हुआ तो खेद करने का हमारे लिये कोई कारण नहीं। यद्यपि मैं स्वयं प्राचीन नायकों का संगीत लिख कर रखता हूँ तो भी मैं नवीन-नवीन

विद्वानों की शोध के बिल्कुल विरुद्ध नहीं। दिन-प्रतिदिन यह कला बढ़ती ही जानी चाहिये और यह बढ़ेगी ही। हाल में ही दक्षिण के कुछ राग जैसे शंकराभरण, हंसध्वनि, आनन्द-नैरवी, काम्भोजी, आभीरी आदि रंगभूमि से अपने समाज में नहीं आये हैं क्या? इस विषय में कूप-मण्डूक मनोवृत्ति नहीं चलेगी। बंगाल प्रान्त के प्रचलित प्रकार हमारे यहाँ आये और अपने प्रकार वहाँ गये, इसका भी परिणाम अच्छा ही होगा। फिर भी यह परिवर्तन जितने योग्य अधिकारियों के हाथों से होगा उतना ही अच्छा, ऐसा मेरा विशेष मत है।

स्वयं साधार बनो

हमें किसी के मत से विरोध नहीं है। श्रोताओं का मनोरंजन हो, राग स्पष्ट और निराले हों, श्रोताओं को राग-नियम अच्छी तरह से पहचानने में आँवें और जहाँ तक सम्भव हो सके, उत्तम शास्त्र-परम्परा तथा गुरु-परम्परा हो, तो बस। ग्रन्थकारों में, गायक-वादकों में एवं विद्वानों में मतभेद रहता ही है, यह बात कभी न भूलना। अपना मत अपने लिये पर्याप्त शुद्ध, उपयोगी और साधार हो तो ठीक है। आज का सङ्गीत अपने प्राचीन ग्रन्थों को छोड़ ही चुका है। तो फिर हम लोगों से वाद-विवाद क्यों करते रहें? हम अपने मार्ग से चलें और अपना सङ्गीत शास्त्र हमेशा अपने शिष्यों और मित्रों को सप्रयोग समझते रहें तो बस अपना काम पूर्ण हुआ समझो।

संगीन ग्रन्थकारको मार्गदर्शन

प्रत्येक लेखक को अपनी गुरुपरम्परा के अनुसार रागस्वरूप का वर्णन करना चाहिये और फिर जो भी भिन्न-भिन्न मत उसके सुनने में आये हों, उनकी प्रामाणिकता का उल्लेख अपने ग्रन्थों में करना चाहिये। तत्पश्चात् उपलब्ध प्राचीन ग्रन्थों के मत सरल-सुबोध भाषा में अपने ग्रन्थों में उद्धृत करने चाहिये। ऐसा करने से प्रत्येक राग के प्राचीन एवं प्रवाचीन इतिहास की जानकारी पाठकों को हो जायगी।

अब केवल नर्कसे संतुष्ट रहना उचित नहीं है

हमारे आधुनिक विद्वानों को दोषी ठहराने का हमें भी अधिकार नहीं। उन्होंने कुछ मनोरंजक तर्क भी किये हैं, यह हम स्वीकार करते हैं, परन्तु अब केवल तर्कों पर ही संतुष्ट न रहकर रत्नाकर के राग उन्हें हाथ में लेने चाहिये ऐसी हमारी उनसे प्रार्थना है।

कई बार मुझसे यह प्रश्न पूछा जाता है कि तुम अपनी संगीत-पद्धति का बारह स्वरों के आधार पर वर्णन करते हो तो अपने उन बारह स्वरों के आन्दोलन के आधार क्यों नहीं बताते ? इस पर एक उत्तर मैं यह देता हूँ कि हमारे गायक आन्दोलनों को लक्ष्य करके राग नहीं गाते। गाते समय एक ही राग में विभिन्न स्वरों की संगति होने से स्वरस्थान स्वतः कुछ आगे-पीछे हो जाते हैं जो मार्मिक व्यक्तियों को दिखाई देते हैं। इसका एक प्रमाण यह है कि उत्तम प्रकार से गाते समय गायक का साथ सच्चे शास्त्रसिद्ध स्वरों में तैयार की हुई हारमोनियम पेटी से नहीं हो सकता।

आठ १० क्यों ?

मेल घाट संख्या दस ही क्यों ? ऐसा यदि किसी ने प्रश्न किया तो उसको हम यह विनम्र उत्तर देंगे कि हम प्रस्तुत विवेचन के लिए अपनी दृष्टि से दस मेल ही पर्याप्त समझते हैं। किसी ने मेल अधिक और किसी ने कम माने तो हमें इसमें कोई आपत्ति नहीं। मेल कितने व क्यों लिये जायें—यह प्रत्येक ग्रन्थकार अपनी सुविधानुसार निश्चित करता आया है। प्रचलित रागस्वरूप समंजस्वरूप से वर्णित किये जायें तो बहुत उत्तम है। देश में अनेक स्थानों पर स्वीकृत दस मेल की पद्धति पसन्द की हुई दिखाई देती है। इसलिये हमने वह स्वीकार की, यह अच्छा ही हुआ।

कौन सा नोटेशन अच्छा या बुरा : विवाद मत करो

अमुक राग अमुक समय में किस प्रकार गाते थे, इसका ज्ञान आगे की पीढ़ी को प्राप्त कराने के लिये नोटेशन जैसा अन्य कोई साधन नहीं। अब ग्रामोफोन भी उसकी अपेक्षा अधिक उपयोगी साधन बन गया है। हम आजकल इस प्रकार की आलोचना मनुते हैं कि अमुक मनुष्य का नोटेशन अच्छा है, अमुक का नोटेशन बुरा, इस प्रकार के विवाद में तुम कभी मन पड़ो। सर्वथा सर्वांग-परिपूर्ण, जैसा मूल गायक गाता है वैसा हू-ब-हू लिखने वाला नोटेशन अभी तक कहीं भी नहीं बन सका है, ऐसा कहना ही पड़ेगा।

Bansuri Festival, New Delhi, March 2—7, 1980.

The Bansuri Festival opened in Delhi on the day of Holi. The six-day programme of seminars and concerts was an attempt to project the impact of Vaishnavism and Sufism on music in India and the role of music in these two mystical cults. The name 'Bansuri' was carefully chosen for the reed-flute is not only Lord Krishna's constant companion but also the accompaniment of the religious Maulawi dance that expresses the spiritual longings and devotion of the Sufi. The time was spring since it has a special significance in both Vaishnava and Sufi thought. Spring symbolises a scene of perpetual beauty—the spiritual union of the individual human soul with the universal divine soul. Raag-Rang, in collaboration with the Sangeet Natak Akademi and the Sahitya Kala Parishad of Delhi, presented this festival.

The discussions at the seminars tended to dwell somewhat more on the history of Sufism and Vaishnavism in India rather than on the specific subject of their inter-action with music. But, by and large, the talks were interesting and informative. Prof. Nurul Hasan, who opened the session on Sufism, felt that the *Qawwali*, in India, which was a result of the fusion of *sama* (the means by which the Sufi's personal experience is translated to the spiritual plane) and the then existing *Bhajan* and *Kirtan* forms, became the main vehicle for spreading Sufism and Islam in India. "The great Sufis not only introduced *Qawwali* for their own spiritual development but also for spreading the gospel of their noble teachings. This musical medium touched the delicate chords of the human *Qalb* (heart) and suited the Indian temperament, culture, custom and tradition", said Prof. Hasan. Music played a major part in the cultural fusion, no doubt, though his claim that the cultural fusion is responsible for most of the present forms of Hindustani classical music is debatable.

Listening to Khwaja S. H. S. Nizami of Nizamuddin Dargahsharif was a rare treat. Recounting one charming tale after another, he took the audience back to the days of Hazrat Nizamuddin Aulia, Hazrat Khwaja Bakhtiar Kaki, with vivid descriptions of spring, the flowers, the poetry, the music and the role that all these played in the lives of the Sufi saints. The Dargah throughout acted as a centre for the integration of the two cultures. As some of the Hindu customs got absorbed by the Dargah, compositions with a local folk colour became a part of the *Qawwali* repertoire. Slowly Brajbhasha, Hindvi, Khariboli took over from Arabic and Persian as the language of lyrics. Even the content changed for as Shri K. A. Siddiqui said, "The Radha-Krishna cult, which was the base of *Bhajan*-s, soon found expressions in the new compositions. In the Hindi lyrics of Hazrat Amir Khusro, the narrator, the lover ceased to be the poet himself as in Persian poetry but became the Radha archetype."

Ustad Hafeez Ahmed Khan gave an absorbing account of what Sufism meant to him as a performing artiste and recited various compositions from the Sultanate period to the present day—texts that embody the deep insights of Sufi philosophy.

Most of the speakers quoted various incidents from the Prophet's life to show that there was no contradiction between music and Islam, between Sufism and Islam. Khwajasahab even said, "There are many instances to prove that Prophet Mohammad considered music a source of divine inspiration." This assertion may not have laid to rest the controversy of centuries but it certainly established one definite point of view.

Shri Hasan Nain summed up the relationship between music and Sufism with illustrations from Sultan Walad's life of his father, Maulana Jalaluddin Rumi. "The Sufi thought and action clearly bring out the point that true relation between man and man is best expressed in the language of love—and poetry and music are mystic expressions of this love and search for truth."

Despite the remarkably knowledgeable introduction by Justice Rangarajan on Vaishnavism and music, this session remained essentially weak. Unfortunately, not one performing artiste, speaking on *Khayal* and *Thumri*, made any significant contribution, nor was there any reference indicating the element of *Bhakti* in the texts of our songs.

Other than the Chairman, Justice Rangarajan, there were two notable speakers and an informative article (in the brochure) on the *Bengali Kirtan* by Shri Bibhuti Basu. Guru Bepin Sinha explained how *Rasleela*-s and *Sankirtana*-s are part and parcel of the music and dance-dramas of Manipur. Even the *tala* system, there, is based on the Vaishnava *shastra*-s on music. He illustrated his statement with the *bol*-s of the Mridanga.

Dr. Vasant Yamdagni is a veritable storehouse of knowledge. The participants could suddenly visualise Vrindavan, the *leela*-s of Lord Krishna and the deeper *Bhakti* meaning to all the pranks that are associated with Him. It was a spell-binding discourse.

After a survey of *Bhakti* music all over India, like *Namkirtan*, *Raas*, *Gurbani* etc., Justice Rangarajan spoke mainly on the devotional music of South India, with special emphasis on the philosophy of Saint Thyagaraja. Thyagaraja could neither visualise music without devotion nor devotion without music for God is "inside the cage of *nada* or sound." Thyagaraja, in one of his famous *Kriti*-s asks, "Can one attain *san marga* (good path) through music without *Bhakti*?" In another *Kriti*, he says, "A person who does not learn to float in the ocean of music is a burden to the earth and to himself."

Thyagaraja's *Kriti*-s are "the outpourings of his deep religious experience. He lived with Rama as Soordas lived with Krishna. Andal of the south totally identified herself with her chosen Lord, Ranganatha of Srirangam, as Meera did with Krishna. Whether it is the music of the north or the south—the music of India has been one, the religious fervour the same."

A unique aspect of Justice Rangarajan's talk was his stress on *Bhakti* in Shaivism. Despite Shankara himself singing *Bhajagovindam*, the popular misunderstanding of his philosophy left *Bhakti* out of the picture—hence the greater impact of Vaishnavism on the music of the north. The scene in the

south is somewhat different for along with the Vaishnava devotional *Tiruppavai* songs there exist the Shaiva *Tiruvembava* songs. As part of the demonstration, some of these *Kriti*-s were ably rendered by Justice Rangarajan himself and a few other Karnatic artistes.

Perhaps the most rewarding session was the one on Sikh devotional music for at least this participant was unaware of the solid classical base of the Sikh *Kirtan*-s until Dr. Ajit Singh Paintal's demonstration. The contribution of the Fifth Guru, Guru Arjun Das, was invaluable in this. He was an accomplished musician himself and incorporated classical music as an integral part of the Sikh devotional form. *Shabad* after *shabad* showed a rare combination of *raga*-s and *tala*-s.

Sikhism, in a way, represents the fusion of the Sufi and *Bhakti* movements because Guru Baba Nanak represented both. In his time, he was not an originator of any faith but a Bhakta or a Sufi and is still considered as such by scholars of literature, culture and religion. It is not a coincidence that a Muslim saint laid the foundation stone of the Golden Temple at Amritsar and that the *shabad* singers were often Muslims. The *Guru Granth Sahib* itself includes compositions by great devotees like Baba Farid, Bhakta Soordas and Kabir.

Then came the most moving Kabir *Bhajan* set to *Raga* Miyan-Ki-Todi and rendered by Ragi Amar Singh and party. One simple *shabad* communicated the essence of Vaishnavism and Sufism more effectively than all the preceding intellectual discussions. Devotion is not a philosophy but an experience.

The evening concerts were designed to illustrate this aspect of 'experience' with various musical forms associated with Vaishnava and Sufi movements. Hence *Baul* and *Kirtan* from Bengal, *Sufiana Kalam* from Kashmir, *Hori* and *Rasa* from Vrindaban, *Pakhawaj* and *Haveli Sangeet* from Nathdwara and, of course, *Qawwali*. Many of these were presented for the first time in Delhi and the response from the large audience was excellent. Prahlad Brahmachari's *Baul* of Lalan Fakir, the Bhakta-Sufi of Bengal, and Jaffar Husain's *Qawwali* of Hazarat Amir Khusro were most moving.

The dance forms chosen were Manipuri *Raas* (the Jhaveri sisters), Odissi (Sanjukta Panigrahi), Kathak *Natwari Nritya* (Birju Maharej) and Kathak *Abhinaya* (Uma Sharma). Uma Sharma's *abhinaya* of a Meera *Bhajan* was memorable.

Pandit Shivkumar Sharma's santoor and young Rajendra Prasanna's flute made an impact with their intricate patterns of deep 'sur'. Ustad Amjad Ali Khan is a master sarod artist but this performance was especially noteworthy: he tried to present, through his instrument, what was his concept of Sufi music. Ustad Vilayat Khan's sitar was nostalgic for many listeners—reminiscent of the days of Shri Aziz Mian of Khankah-i-Niazia, Bareilly, the Sufi patron of many an artiste. Khansaheb recalled the occasions when he and the late Mustaq Hussain Khan of Rampur would together present their art at the feet of the Pir.

In classical music, *Dhrupad* is still the medium that brings out the deepest of *Bhaktirasa*, as was ably demonstrated by Ustad Aminuddin Dagar. Compositions of Bulle Shah, Baba Farid had a special appeal coming from the full-throated voice of Ustad Munawwar Ali Khan. Smt. Naina Devi's *Thumri* and *Dadra* had the beautiful lilt evocative of the Radha-Krishna theme. If her recital kept the audience spellbound, it was not just because of her fine voice, not even because of the appropriate texts, but because what came through most was her genuine faith and belief in a direct communion with God. Ustad Hafeez Ahmed Khan's *Khayal* in *Desh* was a haunting appeal to the Pir of Pirs, Khwaja Muinuddin Chishti. With every phrase came a fresh fervour of this appeal. His *Shahana tarana* (text by Hazrat Amir Khusro) expressed the very essence of Vaishnavism and Sufism—complete oneness with God. Didn't Rumi say, "This house will not hold me and thee—it is only Thyself?"

One can best sum up this very special festival with a quotation from Shri Keshub Chandra Sen, the great social reformer of the nineteenth century. "Let all sects retain their distinctive peculiarities, and yet let them unite in fraternal alliance. The unity I contend for is the unity of music. There is concordance in the midst of apparent discordance. Each instrument has its own individuality, its own specific character, each voice contains its peculiar tone, yet out of the union of many voices and diverse instruments comes forth sweet and delicious music."

— ALAKNANDA PATEL

Smaran, Festival of Music and Dance in memory of Ustad Hafeez Ali Khan, Bhopal, April 19-24, 1980.

A six-day festival, with six concerts of classical Hindustani music and one evening devoted to classical dance, was organised, from April 19 to 24, at Ravindra Bhavan, Bhopal, by the Madhya Pradesh Kala Parishad, the State Academy of Plastic and Performing Arts. This festival, "Smaran", was the first of a series and was dedicated to the great maestro from Gwalior, Ustad Hafiz Ali Khan. In addition to senior artistes like Ustad Nissar Hussain Khan, Pandit Mallikarjun Mansoor, Pandit Kumara Gandharva, Pandit Siyaram Tiwari and Pandit Jitendra Abhisheki, it also featured young performers, namely Malini Rajurkar, Jagdish Prasad, Rais Khan, Vishvajeet Raichaudhary, Rashmi Vajpeyi and Swapnasundari.

There was a rich multiplicity of styles, idioms and approaches. The vocalists dominated, and revealed in full measures the magic, the possibilities that the human voice manifests in our classical tradition. The performances gave irrefutable evidence of the fact that, in music, tradition liberates the creative mind and, while offering ample opportunities for improvisation and experimentation, still keeps it firmly rooted in a community of meanings and significance. "Smaran" was dedicated to an instrumentalist but the vocalists sang with rich abundance and confidence and sometimes, in spite of the thin attendance, appeared genuinely inspired. Mention may be particularly made of the unique Savani of Pandit Mallikarjun Mansoor, the massive structure of

Dhrupad in the Komal Rikhab Asavari presented by Pandit Siyaram Tiwari, the most unusual Bhoopali of Pandit Kumara Gandharva and the exquisitely envisioned Swanandi of Pandit Jitendra Abhisheki. Ustad Rais Khan's Miyan Ki Malhar on the sitar was full of touches of lyricism.

Ustad Amjad Ali Khan's sarod recital was the inaugural item. His deeply inventive mind was evident all through. But the aesthetic approach, somewhat reminiscent of his late father and guru, was demonstrated fully in his Zilakafi. Kumar Bose of Calcutta proved to be a tabla player of great promise. His accompaniment was always attentive, and proof of strict training. Rhamat Ali and Guruden Singh gave rather listless and uninspired performances on the sarod. Subroto Roychaudhary presented a neat and well-structured recital on the sitar. Devendra Murdeshwar's flute recital was full of melody and produced touchingly expressive music. The festival concluded with recitals of Kathak, Bharat Natyam and Kuchipudi. Rashmi Vajpeyi's Kathak revealed a clarity of vision and complex technique. While retaining the rhythmic vitality of the conventional mode, she presented a well-designed recital, exploring the rich lyricism of the style and liberating it, as it were, from its usual verbosity and fragmented character. Swapnasundari's recital in Bharat Natyam was very impressive and visually pleasing. Her Kuchipudi numbers had the usual dynamic force and she seemed extraordinarily brisk in her Bharat Natyam. In fact, a member of the audience remarked, "Rashmi's Kathak is like Bharat Natyam whereas Swapnasundari is making Bharat Natyam seem like Kathak." Swapnasundari has evolved a very effective idiom in which the choreography of the South blends with the mood of northern Bhakti poetry.

"Smaran" was a memorable event. It attracted a sizeable number of citizens in the state capital, who found the sound of music more lasting and rewarding than their usual mundane concerns.

— UDAYAN PRIYADARSHI

Hirabai Barodekar is 75

Hirabai Barodekar, veteran vocalist of the Kirana *gharana*, was seventy-five on May 29, 1980. Born in a family of professional musicians, Hirabai was initiated into music by Ustad Abdul Karim Khan and her brother Sureshbabu Mane. But it was the regular and prolonged training under the Ustad's nephew, Abdul Wahid Khan, which influenced the style of her singing. Essentially a *khayal* singer, her repertoire also includes *bhavgeet*, *thumri*, *bhejen* and *ghazal*. She played the lead in several Marathi musicals and has even acted in films. She is a recipient of the Padma Bhushan and of the Sangeet Natak Akademi Award. She has groomed several vocalists, the most distinguished among her pupils being Dr. Prabha Atre.

Letters

Madam,

I have read the review of my book by the learned scholar Sri G. H. Tarlekar (*Quarterly Journal*, March 1980). I must thank him for the trouble he took to make a thorough study of the book and for pointing out certain errors, though I do not agree with some of his observations. I wish to indicate certain mistaken ideas still held by some scholars of today and I tried to clarify these in my book *Svara aur ragon ke vikasa men vadyon ka yogadana*.

I have never stated that "in the post-Ratnakara period the *Sa*-scale became the principal one". On the contrary, it should be (a) Pre-Ratnakara and (b) instead of the *Sa*-scale, the importance of the place of *Shadja* (*Shadja-sthana*) as the base of every *murchhana* in *Ekatantri* and in *Marga-kinnari*. And most probably in *Deshi-kinnari*, the *Shadja* is fixed as has been suggested by me in discussing the *Deshi-kinnari*. In the post-Ratnakara period, every-one talks of *Sa*-scale on the *Rudra-vina*. But Sharngadeva carefully avoided the basic scale of *Deshi-kinnari* and *Alapini* when he described these instruments. He followed the same principle when he described the *Deshi raga-s* in *Ragadhyaya* and *Vadyadhyaya*. I examined these instruments and came to the conclusion that they did not have *gramik svara-s* as their basic scale. And that became an important source to disprove the view of a modern author that the Arabic-Persian *maqam* gave rise to the twelve-note *mela*.

I was not wrong in clarifying the conception of *ashtaka* as stated by Abhinavagupta. He mentions *ashtaka* whenever its application in practice is needed (*Natyashastra*, 28, pp. 14 & 39-44, the commentary of Abhinavagupta). Nanyadeva clearly states the *murchhana-s* of three *grama-s* according to the octave. Certainly Abhinavagupta does not point to the octave alone as a part of the ten characteristics of *jati*.

I have rightly understood *Alapini* as having frets. This is not imaginary but according to the texts of Sharngadeva and Kumbha where they pointed out that three *sthana-s* (octaves) could be played in *Alapini* but referred to only three frets. Parshwadeva clearly mentions the tuning of two strings and fixing up the notes on the frets of *Alapini*. I mentioned these points in my book.

Though Matanga speaks of the employment of either three or four *shruti-s* in describing the assoriant notes, he also clearly mentions its applicability in the *jatiraga-s* (pp. 14-16, *Brihaddeshi*). Moreover he has given such evidence specially in the description of *Bhasa-Vibhasa* etc. This gives a clear-cut view and compels us to believe in the relaxation of the rules in the later development of *Gramaraga*. I have described this change in the first chapter of *Ragakhanda*.

Finally, the learned reviewer correctly pointed out the need to refer to the works of scholars like Mule and Achrekar and this addition will be inserted in the next edition. As for the Sarangi, my view is that it is a later instrument and when it came into vogue, the *Deshi-raga-s* were totally established. Thus

I have taken the help of important ancient instruments (*Mattakokila-Chitra-Vipanchi* and *Ekatantri-Kinnari-Alapini*) as well as medieval instruments like the *Rudra-Vina* which helped to develop the conceptions of the system of *Svara* and *Raga* basically. As the work is not a comparative study, I do not believe that the later instruments had any role to play in changing or moderating the system of *Indian music*, though they played an important part in developing the *melodic techniques of Indian music*.

Dr. Indrani Chakravarti
University Campus,
Kurukshetra,
Haryana.



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Obituaries

R. Rangaramanuja Ayyangar

R. Rangaramanuja Ayyangar, the distinguished scholar and historian of Carnatic music, died in Bombay on May 20, 1980. He was seventy-nine. His published works include *Kritimanimala*, a collection of about fifteen hundred compositions of Tyagaraja, Dikshitar, Shyama Shastri and others, in Indian notation; 'History of South Indian Music' and a scholarly study of Sharnagadeva's *Sangeeta Ratnakara*.

* * *

Dadu Indurikar

The renowned *tamasha* artiste, Dadu Indurikar, died of a heart-attack at Khandala on 13th June, 1980. He was fifty-three years old. As the *Songadya*, he held *tamasha* audiences spellbound by his sharp wit, his gift of repartee and the sheer timing and delivery of his lines. His bearing, his walk, the few turns of dance he did and the *toda-s* he played on the *dholki* lent his performance the stamp of authenticity. He won the hearts of rural Maharashtra with his *Mittherani* and later earned State-wide acclaim for his *Gadhvache Lagna*. His talent was soon recognised on a national scale and the Sangeet Natak Akademi conferred on him the Best Actor Award in 1975. (A full-length interview with him by Vijay Tendulkar and Kumud Mehta was published in Vol. II, No. 4 of the Quarterly Journal.)

* * *

Uttam Kumar

Uttam Kumar, leading star of the Bengali screen for nearly a quarter of a century, died at Calcutta on July 24, 1980. He was fifty-four.

Hindi film-goers had a glimpse of his fine acting talent in Shakti Samant's *Amaanush*, Gulzar's *Kitab* and Bhimsain's *Dooriyan*. In Satyajit Ray's *Nayak* he played with intelligence and subtlety the role of a popular film star, revealing in flashes the real person behind the glamour. Thousands of his fans joined the huge funeral procession, whose vanguard was formed by eminent theatre and screen personalities.

* * *

Mohammed Rafi

Mohammed Rafi died on July 31, 1980. He was fifty-four, and in the process of staging a legendary come-back after a lean period. It could not have been otherwise.

Popular music is a music with special demands of its own and Rafi was best suited to it. To a music which lives in broadcast and recorded version nothing is as important as an ever-ready voice and a versatile musical temperament. Rafi had these virtues in abundance.



Rafi excelled in all varieties of popular music—except perhaps that which needed yodelling and such other vocal timbre-effects. To the layman his 'classical'-based songs were adequately classical (for instance, the numbers in *Bajju-Bawra*). His rendering of film-lyrics in *Pyasa* and *Kala Bazar* were examples of highly emotional singing. So were his non-film *geet-s* and *bhajan-s* (e.g. *More Shyam*, *Tere Bharose Nandlal*). He was equally at ease in all modes, could always be tuneful and provide optimum resonance to every song. This is why he proved more durable and suffered only temporary oblivion. More individual voices like Saigal, Mukesh, Talat or Hemant Kumar exhibit less adaptability and predictably so.

To this extent, Rafi's was a very efficient genius. He was made for the mass-media and the industry-mechanism with its exacting nature. He performed for thirty-eight years and sang about 25,000 songs. The continuity, consistency and the quality that his achievement represents will mean musical nostalgia for more people than we can imagine.

BHARATHA'S ART, THEN AND NOW by Dr. Padma Subrahmanyam, Bhulabhai Memorial Institute, Bombay, and Nrithodaya, Madras, 1979, Rs. 36.00 (In English).

The monograph is based on the lectures delivered by the author at the Bhulabhai Memorial Institute, Bombay, in November 1978. Sri Ranganathan Ayyangar, in his foreword, calls the author an "intrepid pioneer", and "a formidable dynamo of daring and initiative, of tireless striving and penetrating insight and of unflagging devotion, perseverance and supreme self-confidence." He adds, "I was stunned and chastened when I sat through her lectures and demonstrations and perused the profound literature she has produced as a panoramic pageant of the myriad sprouts that have come up during the past twenty-five centuries from the oldest and the greatest treatise on Natya ascribed to sage Bharata of the 5th century, B.C."

With unqualified praise of this kind, so full of superlatives, by both the publisher and the writer of the foreword, one's hopes are raised to such a degree, that disappointment at the actual contents is almost inevitable. Undoubtedly the author's contribution, both as a critical historian of dance and as a practising dancer, is very commendable, but uncritical praise can do more harm than good to a young and growing mind. In India, there is an unfortunate tendency to extol or demolish. There appears nothing in between.

The lectures themselves are based on the author's dissertation on '*Karana-s* in Indian Dance and Sculpture'. The present text of the lectures is restricted to four topics, namely *Natya*, *Nritta*, *Karana-s* in sculpture, and *Sadir*. The illustrations which support the text are limited to eight monochrome plates of indifferent quality. Indeed the printing is extremely unsophisticated and could have been considerably improved. The panels of the sculptured *Karana-s* reproduced in off-set are hardly visible and they could have been reproduced as valuable supportive material for the text rather than as a decorative visual design for the lay-out of the book. Obviously, the author is not fully responsible for this but guidance from her could have helped.

Our concern, however, is not with the purple passages of the foreword or the unsatisfactory lay-out and production but with the body of the text of the lectures and the main argument of Dr. Padma Subrahmanyam. Throughout these lectures and presumably in her unpublished thesis, she distinguishes between the theory and practice of dance and dramaturgy as enunciated by Bharata, and the contemporary dance style called *Bharatanatyam*. No serious student of dance would refute this fundamental premise and many others have pointed out this distinction. It is today wellknown that the contemporary dance of Tamilnadu was called *Sadir* until the thirties of this century. In the last lecture, *Sadir*, the author traces the origins of the dance style *Sadir* to the Cholas, to the development of *Madhura Bhakti* and what the author terms as a reflection of "the falling of temple affairs into a society of not appreciable

morals." She goes on to dismiss the contribution of Kshetragna and his successors in the *pada* and *javali* as "a camouflage to kindle and enjoy debased morals" in the name of *Madhura Bhakti*. Such categorical denunciation of a complex movement exhibits a rather simplistic understanding of the Indian tradition where the sensuous and the spiritual were two layers of the same aesthetic experience. This approach can be traced back to many centuries prior to the Mahratta rule in Tanjavur, even if in later times it was partly responsible for the social exploitation inherent in the *Devadasi* system. The author makes many rather dogmatic and categorical statements regarding the contemporary dance, *Bharatanatyam*, and it having been termed as the oldest among contemporary dance styles (pages 75 and 76). Indeed there appears to be a contradiction in her own argument, for she goes on to say that Bharata's *karana* was responsible for the concept of the *adavu* in *Sadir*. Obviously if this was so, then the *Sadir* itself could not be only an eighteenth century phenomenon; it must have had older roots. Its consolidation into a new formal system alone can be dated to the eighteenth or nineteenth century.

More convincing, however, is her identification of the inscriptional evidence relating to the term *adavu* and its etymology. The author draws attention to a number of Tamil texts where the term is used and she distinguishes between *adavu* and the word *karanam*, used in texts like *Sangita Samamrta*. It is clear that the Sanskrit word *karana* lost much of its original pervasive nature and began to be used in the more restrictive sense of an acrobatic movement.

Dr. Subrahmanyam also questions the hitherto accepted notion that the presentday repertoire of *Bharatanatyam* (namely *Alarippu*, *Jatisvaram*, *Shabdham*, *Varnam*, *Padam* and *Tillana*) was the contribution of the Tanjavur quartette. She argues that some of these compositions were handed down to the four brothers from older sources, including their own ancestors. This is plausible and it is, of course, likely that the concert tradition was older and there are references to it in the *Silappadikaram*. If historians have so far attributed the presentation of these numbers in this specific sequence to the four brothers, it does not mount up to a distortion of history. Undoubtedly the genesis of the individual numbers is older than the brothers, but the presentation in a particular format is all that is being attributed to them.

Also of serious consideration is the author's attempt to identify the nature of interaction which took place between the North and South in the Mahratta courts. There is merit in this argument but far more intensive work needs to be done before a sustained history can be reconstructed. The author's marked bias against what she considers to be "blatant eroticism" has also vitiated the logic of her arguments in what may otherwise have been a balanced, closely argued and well-documented history of the evolution of contemporary *Bharatanatyam* (i.e. *Sadir*). It is a pity that she does not take into account the Mahratta tradition as it flourished in the Baroda courts.

It was necessary to consider this last lecture first because it is the convictions regarding *Sadir* (contemporary *Bharatanatyam*) which constitute the rationale of the reconsideration of the topics of the first two lectures, namely *Natya* and *Nritta*. The third lecture on the *Karana-s* is a technical

study, a comparison of the sculptured reliefs of the movements on the walls of the various temples of Tamilnadu.

In the first lecture on *Natya*, the author lucidly presents the main structural features of the *Natyashastra*, namely the four *abhinaya*-s, the four *vrtti*-s, the two *dharma*-s, the ten *rupaka*-s and the relationship of these to the living traditions of Terukoothu, Kutiyattam, Kalaripatt etc. This presentation is valuable for its deduction that the structural frame is applicable more universally than being restricted to what is known as *Bharatanatyam* today. She rightly observes that the latter is based on the *Lasya* of Bharata's *Natyashastra*, which constituted as she says, "a small fry of the great fire of *Natya* which was of a major composite structure" (page 11). She is also correct in pointing out that many of the structural features of Bharata's *Natyashastra* can be seen in the other dance and dance-drama forms like Terukoothu, Kutiyattam etc. While this is irrefutable, it must be remembered that many others have said this before. Dr. Subrahmanyam then jumps to a consideration of the role of creativity in these arts. She strives to demolish here the analysis of many authors, including Coomaraswamy and the present reviewer, regarding the place of 'subjectivity and spontaneity' in the Indian tradition. Her arguments are based on the mistaken identification between the creative re-interpretation of archetypal myth and the formal elements of a fully-evolved, rigorous structure and the expression of personal emotion or subjectivity in the Wordsworthian sense of a spontaneous overflow of powerful emotions. The infinite range allowed in the Indian arts through the concept of *sanchari* and *vyabhichari* *bhava*-s or what we normally understand by the word improvisation and spontaneous, subjective emotion, as understood by the Romantics, express two entirely different aesthetic sensibilities. The impersonalised emotion, the archetypal states of being are the crux of the *Rasa* theory and the entire superstructure of Bharata's *Natyashastra* and the steel frame of the *abhinaya*-s, *vrtti*-s, *dharma*-s etc. would fall through if this one fundamental hypothesis of the Indian world view and the consequent Indian aesthetical theory is mistaken for creativity per se, without boundaries. Within a well-set frame of both content and form, varied interpretation of the same *padam* or, for that matter, of the same musical *tillana* is not identical with Isadora Duncan's creation of a new dance number, or the abstract design of a Martha Graham.

It is unfortunate that in her anxiety to be innovative, she has not pondered more deeply on the nature of the theories of the aesthetic experience and the consequent aesthetic theories of different cultures at different periods of history.

In the second lecture, she deals with the subject of *Nritta*. With good critical insight, she identifies the difference constituents of *nritta* namely *sthana*-s (positions, placements), *nritta hasta*-s and *chari* (movements with earth contacts and elevations). Finally she dilates upon the nature of a combination of all these to form the cadence called *karana*. Pertinent is the observation that the *karana* is a combination of two contrary concepts, in fact complementary concepts, namely *sthiti* and *gati* (i.e. the static and the dynamic). However the author's identification of the *akasha chari*-s of the *Natyashastra* system with the *plies* of western ballet perhaps arises out of a misunderstanding

of western terminology. *Plies* are, by their very nature, static positions, whether it is the *demi-plie* or the *grand-plie*, and perhaps what the author has in mind is *battement* or *arabesque*, both of which are more akin to the Indian concept of *utplavana* and *brahmari*-s but not *chari*-s. Some contemporary Indian dance forms do retain both leg extensions and elevations but at no point is the gravitational pull not taken into account. This is true of the entire category of *karana*-s called by the generic name of *vrshchika* or for that matter even the acrobatic *karana*-s like *satasya* and *chakramandala*. A cognisance of the juxtaposition of the static and the dynamic, the constant and the variable, is at the core of the Indian artistic system of form, be it sculpture, music or dance. The *akasha chari*-s is one such concept where the dynamism is the result of keeping one half of the body static and the other dynamic or in movement. Indeed Dr. Subrahmanyam's own effective recreation of the *karana*-s bears this out convincingly. Also whether or not the elevations were fundamental to an earlier tradition of Indian dance, it is a fact that except for dance styles like Kathakali or Mayurbhanj and Purulia Chhau, they did go out of vogue. Welcome as Dr. Subrahmanyam's recreations are, the practice of dance over the last two hundred years cannot be said to be built on the principle of covering space in air. Indeed if the author had stayed clear of a justification of her own recreations, the lecture would have been more balanced, clear and objective. The attempt to identify certain movements with those of classical western ballet is interesting, but these resemblances are superficial, because it is like saying that both Indian and Western music use notes and octaves and that some phrases have an aural similarity. But despite the rather immature tendency to justify and to seek resemblances, there is much in this lecture which exhibits the author's insight and deep understanding of kinetics, specially her comments on symmetry and asymmetry in choreography. The real problem lies (if one may be permitted to state) in the author's and artiste's undoubted capacity to experiment and her desire to justify this on the basis of a new understanding of theory and technique. The creativity is fully valid for its own sake but the justification unnecessary. Understandably, since the Indian dancer learns by practice and by emulation and not through movement analysis, the perceptions are limited. It is here that the teaching methods of Indian dance require modification. Dr. Subrahmanyam understands much and has a keen eye and a remarkable, creative innovativeness but is obviously handicapped by her lack of training in modern methods of movement analysis. Perhaps a period of training in either western classical ballet or, preferably, modern dance movement analysis techniques would greatly benefit a gifted dancer like Dr. Subrahmanyam.

The third lecture, *Karana*, is a historical presentation of the sculptured reliefs of the *karana*-s in the temple sites of Brihadeshvara, Sarangapani, Chidambaram, etc. The lecture ranges from philosophy to socio-political interpretations, some of which are fanciful like the *Gajasamhara-murti* symbolising Shaiva supremacy over the Buddhists or the tiger representing the surrender of the royal Choles to Shaivism. More pertinent is her observation that Tamilnadu has a special place in the history of *Bharatashastra* and that the sculptors of Tamilnadu have perpetuated the tradition of Bharata through the sculptured *karana* reliefs of the temples of Brihadeshvara, Sarangapani, Chidambaram, etc. If this was so, then obviously there was also a flourishing

tradition of the practice of the art in Tamilnadu in a style which was a close approximation to Bharata's system of movement. And then if this is conceded, the last essay on *Sadir*, where the author is at pains to prove its recent origin, becomes somewhat inconsistent and illogical. Perhaps she has failed to make a distinction between a more recent repertoire, based on development in music, and the technique of movements in the style called *Sadir* (or contemporary *Bharatanatyam*).

Despite these inconsistencies or lack of clarity and one sentence where there is a dogmatic repudiation of the work of an earlier scholar in a phrase like 'this will not do', the lecture is valuable. It is valuable for its establishment of a new chronology and for pointing out that the *karana*-s in Sarangapani belong to a Shaiva shrine and not the present Vishnu temple. She ably points to the discrepancies in the identification of some of the *karana*-s by authorities like C. Sivaramamurti, Dr. Raghavan and T. N. Ramachandran. Her arguments in this case are convincing. One hopes that the full text of her thesis will be published soon because this promises to be a piece of solid research based on epigraphical and sculptural evidence. A detailed technical analysis of the *karana*-s of these sites through the eyes of a dancer will undoubtedly contribute to a better understanding of the puzzling problems, both historical and artistic, which face the art historian and the dancer. All in all, this is the most satisfying of all the four lectures, though slides and actual demonstrations would have greatly enhanced the value of the presentation.

The four lectures constitute a serious attempt towards an understanding of the *Natyashastra* system of movement through correlating the textual and sculptural evidence with living traditions. The approach is commendable and the effort welcome. A careful editing of these lectures, with the deletion of personal and exaggerated statements, would make them more profitable as a historical, critical analysis. In their present form they are a charming albeit provocative combination of personal statements and objective research.

— KAPILA VATSYAYAN

MEDIATION by Gaston Roberge, Manohar Book Services, N. Delhi, 1978, Rs. 100.00 (*In English*).

'Mediation' has several ambitions. It hopes to be a media book, a media workbook, make for media consciousness, function as a media probe, provide a media environment, media understanding, help to understand media and offer mediacy. It succeeds most of all as a media workbook notwithstanding its chic and fashionable format somewhat in the manner of the MacLuhan books, with their deliberate fragmentation, symbiotic arrangements, non-linear thought patterns and frequent quotations and aphorisms. However, let this not detract the attention of the reader from its ability to stimulate the mind and get a lot of ideas and notions churned around.

'Mediation' attempts to work out a thesis: to create "a state of mind from an understanding of the media to an understanding of self and society for optimal interaction between the two." Also, it attempts to show the manner in which media shapes both the world and the mind. It deals with the entire communicable environment and the effects of this on the mind and the response of the mind to it. It throws in definitions and ideas on subjects ranging from *advertising and communications to cinema, painting, television, and violence*. It pleads for both a philosophical attitude and a programme of action to reshape one's mind. To quote Gaston Roberge, "Earth rises in the human *mind*! Alas, this *image* soon vanishes. It cannot mediate man's rapport with the whole cosmos. It is disfigured by the pictures of man's chosen *reality*, pictures drawn by ignorance, short term goal seeking, self-centeredness, fear. Man knows these pictures to be false, yet they crowd his fickle mind. And how long it takes to rid oneself of them! For images are not 'something in the mind'—they are the mind itself, nay they are man, 'being-present-in-and-to-the-world'. To change one's images is to change oneself. However, changing oneself does not result merely from increased information or even from understanding; it involves the reshaping of a whole constellation of infra- or sub-conscious parts of mind. This can be done only if the mind unconditionally opens up to the world, and ruthlessly questions its perception of the world itself. This requires an effort which few of us have the leisure or the inclination to do. Yet it must be done. A problem which confronts every man is that of renewing his vision of the world. It seems that each of us has but one profound insight into reality and this insight, in turn, seems to structure the mind almost ineluctably once and for all. It is as if one's early experience and education prepared one to have but one perception of reality and afterwards one continues to rationalize and deepen this original perception. That vision occupies, as it were, one's mental horizon, or again, structures one's mind. Could it be that in his short span of life a man forms but one insight into reality? If this is so, it makes it still more important to remain in communion with each other to gain from other people's perceptions. It is also possible that a certain laziness of the mind, a fear of the unknown, and dogmatism incline one to 'cling' to one's 'point of view'. The vision which should bring about man's freedom in the world thus becomes his mental prison. How to escape from that prison? How to prepare oneself to gain fresh insights into the world? How to reshape one's mind? How to remain alive when so much around us invites us to become stagnant or to give ourselves the illusion of life by a mere compulsive gliding over the surface of the world?"

Having made his intention clear, Gaston Roberge looks at the environment and is concerned about the manipulative pressures of media that force a compulsive conformity in everybody's attitude and behaviour. Perhaps this is the reason why the book is not systematic in a linear way and works towards creating stimuli in the realm of ideas, beliefs and attitudes. The reader is invited to start on any page and not necessarily read from the first page to the last. An interesting method to break conventional reading patterns!

There are some premises in the book that I would like to question. Right at the beginning of the book Gaston Roberge quotes from "Les arts":

"In our technological age culture does not result so much from an

EFFORT to acquire a systematic knowledge as it does from *ABSORBING* a constant, multiform, influx from the milieu.

"Traditional culture was deductively derived from certain principles. Today's mosaic culture is induced from the milieu through a variety of mediations."

Seen from the perspective of traditional Indian culture, one knows that its accumulations have in fact occurred from absorbing "a constant, multiform, influx from the milieu." While this is so, disciplines in various spheres have to be learnt (whatever the society), deductively deriving from certain principles. Whether in traditional culture or in the technological one of the present, the process of learning disciplines can never be satisfactorily done in fragmented multi-dimensional ways as has been suggested in the quotation.

Let me take up some of the sections from the book. In the section dealing with *Advertising*, Gaston Roberge should have added that consumer advertising always functions in an environment that suggests the existence of choice (however illusory) in addition to functioning as a persuader of masses into expected behaviour, keeping up a level of consumer demand. The 'free society' in which advertising works is based on an underlying notion that it is the individual who determines the choice of a life style. There is the belief that if one advertising communication attempts to consciously manipulate an attitude, there are several others that cancel out the manipulation by their own messages. Actually, what happens is that the media themselves get so saturated by advertising persuasions that their very existence makes them manipulative because of the cumulative effect. In India, you can still separate the medium from the message to some extent. 'Mediation' has analysed that a national daily like "The Statesman" has 58% of its space devoted to advertising. This must also be so for most major newspapers and periodicals in India. We may soon come to a stage like in the West where in order not to be totally manipulated by media the creation of an alternate media environment becomes essential—the small magazines, the underground film, cable, T. V. and all other structures of counter-culture.

In respect of *Satellite Television* Gaston Roberge asks, "Will satellite television in India seek to assimilate the rural majority in the country within the mainstream of the urban minority?" That this will happen, there is no doubt. All mass communication media in India are urban and coloured by an urban cultural bias in everything: ideas, life styles, ambitions and success. Cinema, books and magazines, radio and now television are all supportive of urban values. Satellite television will work towards that end. If satellite television attempts anything else, I am fairly certain that rural opinion leaders would complain of discrimination against the countryside!

On the subject of *Alienation*, Gaston Roberge could have dealt in greater depth with the alienation imposed by media. The daily newspaper, radio and television put out news every day as though these are events in isolation. Without the historical and contextual basis, news works mainly on a sensational plane. The accent is on the immediate present as though it has no time relation-

ship with anything else. This is news as performance. It is almost as though there is no continuity to experience. The tendency of mass communication media to work in this manner alienates an individual from his milieu and converts him from an active participant to a passive spectator. Simultaneously, a memory destroying process is set in motion. The greater the saturation and reach of media the more powerful this effect.

On *Art*, Gaston Roberge has several interesting theses. While he deals with the problems of elitism and the fact that the art institution is wedded to capitalism, he does not deal with the problems that have made most artistic endeavour in India so alienated that it neither resonates to nor finds resonance in contemporary Indian living.

Dealing with *Culture*, Gaston Roberge remarks that the cultural intrusion of satellite television in the village should be accompanied by "reflection on the technological instrument by the villages, lest television repress traditional forms of communication and create dependency on external aid." Again, it would be naive to imagine that the cultural harmony of the village will not be disturbed by television. Take the example of radio. It has been directly responsible for the rejection of local musical forms in favour of film music. It is the nature of technology and media that invites cultural dependence.

Regarding the Film Finance Corporation, the information given in the book is not quite up-to-date. The problem of developing new cinema in India has two dimensions: (i) new kinds of films must actually be encouraged to be made by financing them and (ii) creating a distribution and exhibition network to take these films to the audiences. The Film Finance Corporation has taken some significant steps in both these directions in the last couple of years. We hope that the National Film Development Corporation will continue in that direction more massively. What this thinking leads to is that there is a definite need to develop alternate media—an alternate cultural reference to combat those that function entirely for commercial reasons. These alternate media would have to be developed all the way up from sub-cultural levels to mass culture areas.

On *Indian cinema*, a lot of what Gaston Roberge says makes sense. There is relevance to the All India Film, i.e. Hindi films from Bombay. Most people tend to reject the Bombay films on grounds of taste. This is not of such great consequence. The important question is whether this cinema can cope with the problems of a changing society. For example, in an urban environment, extended family systems break up into nuclear families. Bombay films in the 'domestic social' genre have a tendency to extol the virtues of the joint family when confronted with the problems of a nuclear family. In other words, yesterday's solutions are offered for today's problems. A false sense of security is generated in these films, instead of getting people to relate themselves to the problems that face them. This is where the All India Film fails our society.

Folk media has been treated somewhat cursorily in the book. It has often been noticed that folk media absorb topical trends much more swiftly

than other more organised forms of media. Their effectiveness as change agents has not yet been explored fully. Let me narrate an experience. Several years ago, I was doing a set of pilot programmes for satellite television. I was located in Chattisgarh, where we had gathered several *nacha* groups (folk drama companies). Every time we rehearsed a piece with a group for the purpose of filming, it would have been absorbed by that group and performed almost immediately at their regular shows. This was far more effective than what we could have achieved through the intervention of an expensive medium like television. Media transfer effects like these on the folk media are fascinating. Perhaps there is an area of study here.

Dealing with *Information*, Gaston Roberge suggests that dissemination alone will not cause awareness among the receivers and that correlating it with their behaviour patterns is necessary. Surely Gaston Roberge knows that media used in this way become manipulative.

There are many ideas in 'Mediation' that are provocative, controversial and occasionally pretentious. Obviously the ultimate intention is to get communicators discuss and debate the issues that are raised in the book. This alone makes it worthwhile.

— SHYAM BENEGAL

METHODOLOGY OF THE ANALYSIS OF SANSKRIT DRAMA by Maria Christopher Byrski, Wydawnictwa Uniwersytetu Warszawskiego, Warszawa, 1979, unpriced, cyclostyled (*In English*).

The work under review is a dissertation submitted to the University of Warsaw. Since it is not a published work, an adequate idea of the contents is given along with the review. As the author has already apologised for the mistakes in English, which is not his mother-tongue, I shall refrain from making any comments on them and on the errors of transcription which have crept in. I need not add that they should be rectified before the work is printed.

The "Methodology" is meant to serve as a handbook of criteria applied in the criticism of Sanskrit dramas. Based on the precepts of dramaturgy as formulated by Bharata, the book would serve the needs of critics belonging to alien cultures, who may here find guidelines for what to look for and where to find it in a Sanskrit play. In the introductory chapter, the author brings home the necessity of applying a new set of criteria or at least substantially modified ones. The main objection to those hitherto applied by scholars like Winternitz, Keith, S. K. De, C. Kunhan Raja, K. Chaitanya, Suryakanta (in Hindi) is that they are haphazard and, for the most part, subjective. The criticism of a literary work in its entirety must apply sociological, historical, aesthetic (formal) and ethical criteria. Out of these, only two—the sociological and

historical—tend to be applied by critics. The remaining two are applied haphazardly or not at all. The aesthetic criterion, which includes peculiarities of a formal nature, the factors which shape the outer form of the literary work in relation to its inner structure, is not applied and so also the ethical criterion which consists of the appreciation of a work based on the assumption that it always is an expression of some reactions to life. Prof. Byrski levels a charge against the critics: their aesthetic and ethical appreciation is still dominated by generalisation, affected 'impressionism', sentimental effusion and tedious journalism. Such criticism being easily accessible stands a greater chance of moulding popular opinion regarding Sanskrit drama. Hence the present effort is directed towards formulating such criteria, especially the aesthetic and the ethical, which would permit drawing somewhat more tangible conclusions.

The *Natyashastra* of Bharata is the text selected as the basic source since it is the sole 'theatre' text; the others look upon drama as poetry. The consideration of *Rasa* is left out since the concept signifies "reaction" while the present study intends to analyse "action" in the drama. The author conceives his work as "a handbook of dramatic surgery", not directly connected with its "soul". However, some discussion on *Rasa*, insofar as it affects the presentation of a drama, would have enhanced the value of the treatise. *Rasa* has a bearing on such formal aspects as the *Vritti*-s, the type of characters and the like.

The study of the analysis of Sanskrit drama begins with the types or the ten generic classes known as the *Dasharupaka*. They furnish information needed in judging a play from the angle of the demands of the stage. As the distinction between one type and another depends upon the *Vritti*-s, the number of dramatis personae, their general characteristics, the *Sandhi*-structure and as the ideological analysis of a *Rupaka* is conducted along the lines of the concepts of *Trividra* (three predicaments), *Trikapata* (three intrigues) and *Trishringara* (threefold sphere of ethics), these topics occupy the remaining part of the book.

The word *Vritti* has been rendered as demeanour meaning 'communication through action.' The *Bharati Vritti* is verbal communication; the *Sattvati Vritti* is the action propelled and controlled mentally, for instance the wielding of the bow; the *Kaishiki* and the *Arabhati Vritti*-s are prompted by the emotions of love and hatred respectively. Here, the author deserves credit for offering a fine analysis of the mythological event which is described as the origin of the *Vritti*-s. While reading the discussion on the *Angika Abhinaya* and dance under the *Kaishiki Vritti*, one feels that a clearer distinction between *Nritta*, *Nritya* and *Natya* would have been desirable.

The theory of *Sandhi*-s is taken up for discussion in the next chapter. The dramatic action is divided into five phases. The relation between the five phases and the *Arthaprakriti*-s, 'the nature of the subject-matter', is a very crucial problem. The author arrives at the conclusion that the phase scheme projected on the entire manifold nature of the subject-matter gives in effect a new category of the spans, *Sandhi*-s, of the plot. The concept of *Sandhi*-s

is universal. It reflects the structure of action comprehended as a psycho-physical process—the desire to act and the action itself. The peculiarly Indian feature of this phenomenon is the optimism reflected in the *Phala* (success). This feature is quite rightly said to be ingrained in the philosophical concept of transmigration. The world originates from the Supreme and also becomes dissolved into the same Principle. Death and destruction, which are so characteristic of tragedy, are transitory phases in the life which springs up from the Perfect and returns to the Perfect, to Eternal Bliss. Since drama is conceived to be a replica of reality, it is no wonder that the action culminates in perfection, the *Phala*. Although no explicit statement is made about tragedy, this furnishes an explanation for the absence of tragedy on the Sanskrit stage.

A discussion on the span-elements, *Sandhyanga-s*, follows hereafter. The author differs from the explanations given by scholars (like M. M. Ghosh) in certain cases, for instance *Vilasa* and *Narman*. He expresses his satisfaction at the scheme of the span-elements which attributes a regular pattern to the dramatic action. So far as the analysis is concerned, a person knows where and for what he should look in a drama. This leaves out the moral or ideological aspect of action which is supplied by the concept of *Trivarga*.

The chapter on the *Trivargashringara*—*Dharma*, *Artha* and *Kama*—popularly known as the *Purushartha-s* is the longest one. The length could have been curtailed by omitting some of the references to what others have said on the subject. But considering the fact that the treatise is meant for non-Indians, such a detailed exposition of the field of ethics seems to be justified. A number of original sources, like the *Chaturvargachintamani* of Hemadri, the *Purusharthachintamani* of Vishnubhatta, the *Shantiparvan* in the *Mahabharata*, and the *Manusmriti* have been consulted for presenting a faithful picture of the threefold sphere of Hindu ethics. Applying these as the criteria of ethico-literary criticism, one is saved from the charge of being subjective or bringing in ideas from foreign culture.

With the chapter on the *Trivargashringara* the theoretical part comes to an end. The merits or demerits of the system could be determined only by applying it to concrete examples. This is done in the last chapter where two plays of Bhasa are subjected to a critical examination, based on the theory discussed so far. The reason for choosing the plays of Bhasa is that he was a contemporary or near contemporary of the author of the *Natyashastra*, so that the principles laid down in the work express the living practice of Indian theatre. Subjecting the *Pratijnayaugandharayana* and the *Svapnavasavadatta* to the analysis delineated in the earlier chapters, certain important conclusions emerge. One of them concerns the text of the plays. While trying to fit the span-elements to Act IV of the *Pratijna*, it is clear that the present Act IV is in fact Act V and the real Act IV is missing. This is supported by the text which refers to events like Udayana teaching lute-playing to Vasavadatta and Mahasena being at the mercy of Udayana, who spares him (V. 19). The missing span-elements of *Svapna* may similarly indicate loss of text.

The author has thus convincingly proved the utility of his methodology of dramatic analysis. The *Natyashastra* itself being a text which is not

available in a complete, untampered edition, the language being somewhat archaic and cryptic, and the lack of unity between the text and the commentary of Abhinavagupta makes interpretation difficult. More difficult is the task of unifying the various statements which are spread out but have a bearing on a common topic. Prof. Byrski has attempted it and tried to harmonise the diverse elements. He has omitted the consideration of *Rasa* from his work. Yet, he is aware of the impact of *Rasa* on elements like the *Sandhyanga-s*. The work also deserves credit for supporting the concepts of dramaturgy with those from the broader field of culture and philosophy. There is only one desideratum left. The addition of a glossary of technical terms would have proved useful to the reader.

— USHA BHISE

A PICTORIAL HISTORY OF INDIAN CINEMA by Firoze Rangoonwalla, The Hamlyn Publishing Group Ltd., London, 1979, Rs. 72.00 (In English).

Where the cinema is concerned, a pictorial history is not, nor need it be, as frivolous an undertaking as it might sound to academics. Films are pictures, twenty-four times a second. Even a still frame helps to evoke something of the experience that the film offers, even of one that you have not seen before. Stills, though fragments of the moving picture, are records by themselves of a time, a society, a mood. Indeed the pictorial history is a standard form of publication in many film-making countries.

Firoze Rangoonwalla has marshalled a great deal of material into his one hundred pages; 60 colour and 150 black and white illustrations make up the substance of his handsomely printed and professionally produced book. The material is divided into ten chapters. Apart from one entitled 'Early Landmarks', the classification is made on the basis of the subject of the films. He touches upon the mythological, the historical, the element of tradition, the social concerns, the star system, the censorship code, the regional cinema, and the new cinema arising since Independence which he calls, in a rather effusive pun, 'Rays of Hope'. Within each chapter neither pictures nor text observes a chronological order; the subject itself is considered sufficient enough to hold together the available pictures and the text written around them.

Where the pictures are concerned, this method may help, sometimes, to show how unchanged certain types of films, at any rate some aspects of them, have remained. Thus *Aladdin And His Wonderful Lamp*, showing a very young Meena Kumari alongside Mahipal, is displayed one page removed from a recent Sulakshana Pandit with Feroz Khan in *Gule Bakavali*. Unfortunately, most of the films are not dated in either the captions or the text. This makes comparisons very difficult, and must be rated as one of the major shortcomings of the book. The lack of a chronological order creates a sense of sumptuous confusion which the excellent production qualities of the book

can do little to relieve. In its absence, the illustrations make little sense and the text still less.

In fact the text proves to be the Achilles' heel of the book. It throws generalisations around with little attempt at substantiation, not to speak of analysis. Very often, the text offers little more than a bland statement of widely known facts. Thus after saying that the stories of the Buddha's life have been popular, Firoze Rangoonwalla mentions Himansu Rai's *Light of Asia* as a co-production with Germany which used Edwin Arnold's poetic text for 'the subtitles on the cards.' The next sentence merely says that 'Conrad Rooks has made *Siddhartha* from Hesse's novel based on that period with Indian artistes Shashi Kapoor and Simi.' It is a pity that Firoze Rangoonwalla does not attempt a chronological order which would have at once given the work a more firm structure. In its absence, his brief comments or bits and pieces of unconnected information fly back and forth between the twenties and the seventies, reducing the text to a string of poorly organised statements.

Not that all his comments are without insight; he does describe — often effectively — the various types and favoured subjects of Indian cinema, occasionally making very germane comments. But too often they are draped in a language which obscures such acuteness as they could have had. Thus 'Being alone with a woman is one of the potent dreams of Indian cinema'; 'Women's lib has not yet arrived, except through vamps'; 'One of the earliest films to tackle the eternal clash between the new bride and mother-in-law was *Charnon Ki Daasi*. . . It gave such a horrific picture of the whole thing that the unconventional protest was fairly clear.' It is difficult to understand what is exactly meant by such carelessly constructed statements, tossed off with great frequency throughout the book. Even for the foreigner or the newcomer to Indian cinema, for whom it is obviously meant, the book fails to give a sufficiently coherent account because of the lack of precision in structure and statement.

— CHIDANANDA DAS GUPTA

BHARATA NATYAM. *Indian Classical Dance Art* edited by Sunil Kothari, Marg Publications, Bombay, 1979, Rs. 175 (*In English*).

MARG Publications have been leaders in their own field and need no introduction to those who have a serious concern for the arts. The spirit behind their publications is commendable. The opportunity to publish a book on Bharata Natyam could have, however, been better utilized.

As one tries to explore the purpose of the book, a purpose which has not been explicitly stated, a passage from Dr. Mulk Raj Anand's 'Introduction: In Praise of Bharata Natyam' comes to the fore. He says, "...it is one of the proudest possessions in our traditional heritage and we cherish it and wish to see it in the possession of ever larger circles of people throughout our country." All art lovers will surely welcome any effort in this direction. He further adds, "The tragedy, however, lies in the fact that we have, at the

moment, not even a hundred highly accomplished dancers of Bharata Natyam among our six hundred million people." Mention must be made in this connection of the fact that it is *not* possible for *all* to master this art of dance and become proficient and highly accomplished however intense the desire and however favourable the circumstances. A few may be naturally gifted — such persons can dance brilliantly when they combine their talent with the perseverance necessary for a great artiste. If Sage Bharata's description of the attributes of a classical dancer were to be applied to any era of human civilization, the number of accomplished dancers could be enumerated only on the finger tips!

An article on 'Spiritual Background' by Smt. Rukmini Devi, though short, is beautifully written. She says, "We dance with our bodies (as an instrument of dance) but we finally forget them and transform them. We dance the lives of Gods and Goddesses, but as we do this, we seek to transcend the lower. Humanity must become divine, as Divinity becomes human. Bharata Natyam decayed because this truth was forgotten. . . ." The truth of these words should perhaps be remembered by all dancers.

Prof. P. Sambamoorti's article on 'Musical Content' is informative and lucid.

Words alone are insufficient to explain the performing arts, and more so classical dance. Many things are to be observed, learnt and enjoyed. But books do help to open new perspectives. The article by Padma Subrahmanyan on 'Dance Notation of Adavus' is well-written. Surely it can be a great help, specially to presentday students who are involved in innumerable matters pertaining to their formal education and other influences of modern urban society. The method adopted in the article is to give notation for foot-movement, followed by a description of body movements and hand gestures in words. It is suggested that a combination of foot movement as notated in the article combined with a sketch as shown in the diagram (below), could make this shorter and simpler for the dancer.

DIAGRAM

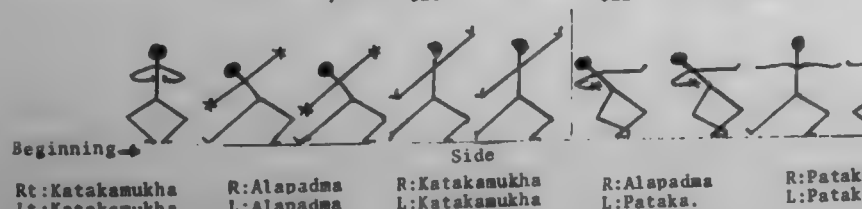
Nattadavu

Agratale

Anchra

Tattu

Agratale Swastika



Rt: Katakamukha
Lt: Katakamukha



R: Alapadma
L: Alapadma

R: Katakamukha
L: Katakamukha

R: Alapadma
L: Pataka.

R: Pataka
L: Pataka

[NOTES: For the benefit of readers who are not trained in actual dancing:

- a) *Agratale*, *Anchita*, *Tattu*, *Agratale Swastika* refer to the technical terms used for various feet movements.
- b) *Katakamukha*, *Alapadma*, and *Pataka* refer to the hand gestures.
- c)  denotes the right leg.
 denotes the left leg. (As per the article)]

Fortunately, owing to the advancement in technology, rare pieces of dance items can be preserved or recorded with the help of video tapes and cine films, if the high costs could be borne.

Dr. Sunil Kothari has contributed almost all the articles. Most of the contents have been already covered by the chapters on Bharata Natyam in earlier publications on Indian classical dance. However, in this book, articles like 'Guruparampara' and 'Kurevanji' (Dance Drama) are fairly detailed. But in some parts of the book the spelling of Tamil words should have been more carefully attended to, in order to convey the right and proper meaning: for instance, 'Koothu' has been spelt as 'Kuthu' which could convey quite a different meaning.

The articles on 'Guruparampara' and 'Mysore School of Bharata Natyam' are interesting, particularly the description of how high standards were maintained in the past.

Surely we are proud of the living legendary figure, Balasaraswati, and a pioneer like Rukmini Devi, who have preserved this treasure and made this rich and subtle art available to us. The article on 'Contemporaries' is, however, a sensitive issue. There are glaring omissions of eminent dancers of a high calibre. This lacuna is unfortunate. In such a compilation as 'Bharata Natyam', distinguished *nattuvana*-s (who do not come under the traditional *nattuvana*'s family), musicians and accompanists who have distinguished themselves by their commendable and dedicated service to this art should have been mentioned. The charm of electrifying synchronisation and unison between the dancer and the orchestra when both are evenly matched is to be seen to be believed.

There are a few chapters where a little more attention to the selection and layout of photographs was needed to improve the presentation of the theme.

The idea of including fabulous colour plates could have been better utilised to project the precision and beauty of movement inherent in Bharata Natyam.

—V. GAYATRI

GESTURES OF INTIMACY by Sitakant Mahapatra, United Writers, Calcutta, 1979. Hardbound edition Rs. 45.00, Popular edition Rs. 35.00 (*In English*).

Here is a collection of twelve articles on the arts and culture of Orissa by Sitakant Mahapatra, the well-known Oriya poet and critic. The subjects covered are the Mayurbhanj Chhau, erotic temple sculpture, Odissi dance, the Jagannatha cult, tribal songs and poetry, Santal dances, and the broader aspects of art in the context of contemporary culture. The articles are of uneven quality, and no indication is given as to whether or where they were published earlier. It would have been better had there been some introductory remarks in the book, linking the contents.

The author has attempted to trace the sense of intimacy and shared common experience reflected in the art and cultural forms of Orissa. The loss of a sense of values and reality and the aesthetic distance evident in the arts of contemporary urban society, the divorce from actual experience of community life, can possibly be recaptured, according to the author, through the authentic and concrete symbolism of the myths of tribal and village culture.

Referring to the view that there is "a will to form" and that primitive people produce art to express their sense of form, Mahapatra says that tribal arts are rarely divorced from socio-economic situations and socio-cultural meanings. The role of village institutions for a proper appreciation of the arts has been well brought out in the articles on tribal songs and poetry and on Santal dances. These arts are highly concrete and refer to community life, its myths and symbolic structure. There is no problem of 'communication' here like the one faced in modern poetry. In most civilized societies, the mythic universe is no longer a part of the living tradition. As Mahapatra puts it: "When attempts are made to resuscitate the myth there is a genuine risk of its appearing as part of cultural anthropology rather than literature. This, I believe, is the difficulty in Eliot's poetry."

In the Jagannatha cult, its rites and the Rathayatra festival, the author sees the expression of the concept of "communitas", an egalitarian relationship between persons, irrespective of status and property. The prayer songs of Jagannatha, sung by beggars, sadhus, pandits, old and young alike, have primitive reverence for life and are excellent as poetry.

In the three articles on the Mayurbhanj Chhau, the author has shown the close intermingling of classical and folk elements in its repertoire, music and dance grammar. This vigorous dance, performed during the Chaitra Parva in April, and originally involving royal patronage, is generally believed to be part of a military tradition. Mahapatra does not deny its military aspects but points out that there is a need to investigate its non-martial aspects as well, and the possible derivation of some of the postures from the imitation of movements of birds and animals, from the agricultural activities of winnowing and husking paddy, and from daily life-activities, including those of scrubbing utensils, sweeping the floor, etc.

The two articles on the erotic sculpture of Orissa are rather cursorily written and full of quotations from Heinrich Zimmer, Nirad Chaudhari and other scholars. They hardly contain any fresh hypothesis or analytical rigour. Mahapatra criticizes the views of western writers who react against the sexual realism of Indian art and literature and who end up by spiritualizing eroticism in arts. He points to the falsity of compartmentalizing the religious and the secular in the Indian context and introduces in his explanation the scheme of the four *Purushartha*-s or fundamental aims of life in which everything has a place in a hierarchy of values.

The article, "Cultural Pluralism and Creative Society", attempts to pinpoint some roots and linkages of cultural change among the tribals of Eastern India, particularly those of Orissa. The conflict between the new political elective leadership and the traditional culture hero adds a new dimension to cultural change. The article makes interesting reading, but one would have liked more evidence about how the Sanskritization process, prevalent in earlier periods, loses its thrust after Independence as the new power elite begins to emphasize cultural uniqueness and the exclusiveness of the group. Tribal myths, symbols, oral literatures, religious beliefs and traditional values are revised and reoriented and there is an over-publicizing of cultural resurgence. However, the author feels that the genuine awareness of the essence of the community as the bond that keeps men together perhaps holds a hope in the world of growing impersonalization and mass culture. The book ends with the article, "The Modern Primitive — A Preliminary Statement on Art and the Universal" and with a hope expressed for an art which is not separated from life-giving functions and creative myths, an art which chooses to "concretize and universalize at one and the same time", and is related to roots.

The book is valuable for the insight it gives into Orissan culture and the shape it may take in future.

— DEVANGANA DESAI



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Record Reviews

MOZART: Sinfonia Concertante for violin, viola and orchestra in E-flat Major, K. 364, and Eine Kleine Nachtmusik in G Major, K. 525. Victor Pikaizen (violin) and Igor Oistrakh (viola). Soloist Ensemble of the Moscow Philharmonic Symphony Orchestra. Conductor: Igor Oistrakh. Melodiya 33CM 02953-4 (Stereo). Released in India by The Gramophone Company of India Limited.

ROMANTIC MINIATURES: Gidon Kremer (violin) and Oleg Maizenberg (piano). Melodiya C10-Q7163-4 (Stereo). Released in India by The Gramophone Company of India Limited.

PANDIT JASRAJ (vocal): Side One: *Raga Shudh-Sarang*. Side Two: *Raga Bhimpalasi*. Harmonium: Appa Jalgaonkar. Tabla: Zakir Hussain. HMV ECSD 2832 (Stereo).

Songs of Rabindranath Tagore. Sung by SUMITRA SEN. HMV S/SLDE 116 (Stereo).

Mozart's orchestral work in E flat Major, K. 364 is described as a 'Sinfonia Concertante' for violin and viola. A Sinfonia Concertante is not really a concerto, and certainly not a symphony. It was Mozart who really developed the classical concerto form. No other composer has put the concerto form to such varied, delicate and colourful use as Mozart has, bringing in instruments which rarely figure in a concerto—the bassoon for instance, the horn, the flute and harp, the clarinet, the oboe. (There is a 'Sinfonia Concertante' for oboe, clarinet, horn and bassoon.) Yet they all conform to the classical concerto form which had been settled by Mozart—well-defined, almost formal, the balance of forces just right. Beethoven, of course, took it further. Beethoven was a law unto himself. But that very personal law became an object lesson for his successors.

But to get back to Mozart and the Sinfonia Concertante form. In Mozart's time the term 'Sinfonia Concertante' was used for a work which gave prominent parts to certain solo instruments, giving the players a chance to show off their brilliance. In a way this is what a concerto also does. But there are subtle differences between the two. The balance and the interplay of the two sets of forces—the soloist(s) and the *tutti*—are significant in the concerto form. The Concertante literally means "in the nature of a concerto" or like a concerto. The difference, quite often, is a matter of stress and treatment.

The Mozart Concertante for viola and violin is a fine example of his concept of a Concertante. It is not among his greatest or most sublime works, but has style and a serenity which is truly Mozartean. One of the most memorable moments in the work is the entry of the viola in the Andante. The violin

has already announced the theme impeccably, but the slightly darker, introspective viola then makes its presence felt, stating the theme again. I have memories of Lionel Tertis, the great viola player, playing this with consummate artistry making the violinist feel that he didn't exist. Igor Oistrakh plays it on the present recording, an unusual role for him, since we think of him as a violinist. He shows us his versatility as he is also conducting the work. Altogether, this is a disc worth possessing and calls for repeated listening.

The same disc has a fine robust reading of *Eine kleine Nachtmusik*, occasionally a little too robust for my liking, but certainly fine. This is a work for strings alone and is in Mozart's mature confident style. It is one of those rare works of which it can be said that popularity, arrangements, repetitions can never make it sound 'stale'. It is a 'serenade', but one often wonders what there is in a name, even though we have the testimony of the great Bruno Walter: "It stirs us more deeply than the most delightful poems which convey the romance of a night episode in Salzburg ever could."

My second disc is called "Romantic Miniatures" by Gidon Kremer, the young 33-year old Soviet violinist, a pupil of David Oistrakh. Kremer has a phenomenal talent and I have heard him play major works by Tchaikovsky and Prokofiev with a kind of strong-willed confidence and energy. These 'miniatures' will therefore be just an *hors d'oeuvre* to Indian listeners who are unaware of his ability to build up the total musical conception of a work like the Brahms concerto. These miniatures, however, show the range of his talent as he tackles relatively popular works full of sentiment and natural charm.

Next, a disc from Pandit Jasraj who sings two *raga*s—Shudha Sarang and Bhimpalasi—in his own, I nearly said inimitable, style. With every recital that one hears, with every disc, one feels how he grows in maturity and stature. A disc warmly recommended and deserving of our close attention.

Finally, a seven inch disc devoted to Ravindra Sangeet sung by Sumitra Sen. Each side contains three songs. Side One has *Megh boleche "Jabo Jabo"*, *Tumi jato bhar diyecho* and *Madhur madhur dhvani baje*. Side Two has *Anek diner maner manush*, *Sakhi, oi buzhi bashi baje* and *Aji jhader rate*. These songs and Sumitra Sen's soft clear voice deserve a better and more refined accompaniment than is provided on the disc.

— N. M.

NATIONAL CENTRE FOR THE PERFORMING ARTS

Nariman Point, Bombay 400 021

SOME IMPORTANT EVENTS (SEPTEMBER 1980)

Programme	Date	Venue
1. Geetanjali (Kathak Dance Recital)	8/9/80	N.C.P.A. Auditorium
2. Aur Tota Bola (A Hindi play produced by Theatre Unit)	10/9/80	Tata Theatre (Pre-inauguration programme)
3. Chhau Dance (Seraikella Chhau & Nritya Kala Mandir). In association with the Time and Talents Club	17/9/80 & 18/9/80	Patkar Hall
4. Sonal Mansingh (Odissi and Bharata Natyam)	25/9/80	Tata Theatre (Pre-inauguration programme)